

*The* NEW YORK  
**CLIPPER**  
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JANUARY 28, 1920

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THE NATIONAL THEATRICAL WEEKLY



ANOTHER "WORLD" BEATER  
BY THE  
WORLD-FAMOUS MELODY WRITER  
**ERNEST R. BALL**  
WITH A WONDERFUL LYRIC  
BY J. KEIRN BRENNAN

LET THE REST OF THE WORLD GO  
THE REST OF THE WORLD BY

FOR  
BEAUTY & SIMPLICITY  
THIS IS THEIR MASTERPIECE  
A Solo - A Duet - A Trio  
A Quartet - In Fact  
A Wonderful Harmony  
NUMBER

*With much expression*

Is the strug-gle and strife We find in this life Real-ly

worth while, aft-er all? I've been wish-ing to-day I could just run a-way, Out where the west winds call

**REFRAIN** *Tenderly with expression*

With some one like you, a pal good and true, I'd like to leave it all be-hind, and go and find Some place that's known to God a-kind-ly

Just a spot to call our own. We'll find per-fect peace, Where joys nev-er cease, Out there be-neath a kind-ly sky,

We'll build a sweet lit-tle nest some-where in the west, And let the rest of the world go by. With by.

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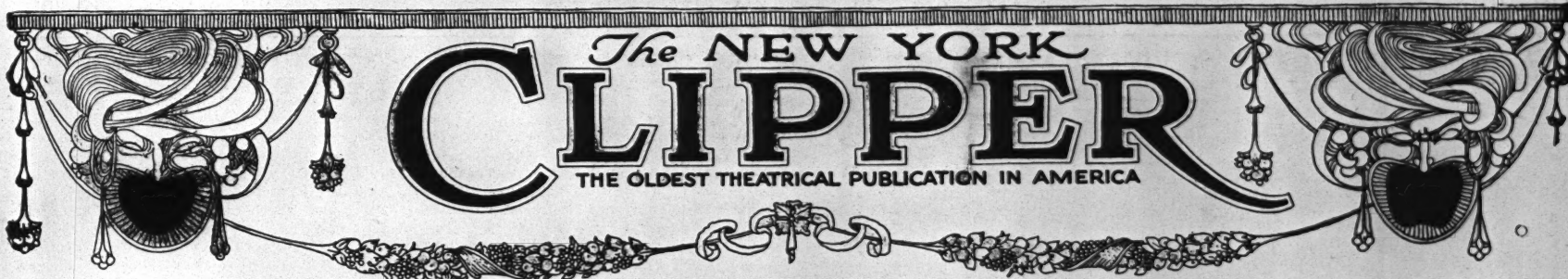
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## REAPPEARANCE OF "FLU" TYING UP THEATRICAL BUSINESS

**Memphis and Some Chicago Film Theatres Close Doors. New York Houses Ordered Back on Time Schedule. Malady Has Already Claimed Several Victims.**

A reappearance of the Spanish influenza epidemic, that completely tied up theatrical business last year, broke out last week and displayed such virulence that Memphis houses are completely closed, New York theatres are operating on a health board time schedule and a considerable number of Chicago film houses had to close their doors.

The disease has claimed a number of victims also. Ralph I. Kohn, secretary to A. H. Woods, and one of the best known of the younger men in the theatrical profession, died last Sunday after an illness of several days. He was twenty-nine years old. He came to the Woods office seventeen years ago, when the producer was beginning his career in the theatrical world, and remained with him through all his vicissitudes. He ultimately became one of the chief factors in the organization.

Matt J. Keefe, another member of the profession to succumb to the disease, died last Friday in Philadelphia, and Aimee Dalmore died last Thursday, in St. Mark's Hospital, after a few days' illness.

Others in the profession who are suffering from the malady are John Barrymore, who has been forced to give up his role in the "Jest"; William Harrigan, leading man in the "Acquittal"; Claudia Muzio, of the Metropolitan Opera; Pasquale Amato, of the same organization; Henry Shapiro, Chicago, booking agent; Bruce Bairnsfather, playwright, who was forced to cancel a lecture engagement in Washington; Fred Dab, leader of the Palace Theatre, New York, orchestra; Sylvia Clark, Clark Martinetti and Joe Sylvester, who were forced to withdraw from this week's bill at the Royal; Edith Rose and Jeff Smith, of the Chamberlin Brown office; Bob Simmons, manager of the "Roseland Girls," and Lou Tellegan, who has been playing in "The Lust of Gold, in Jacksonville, Fla.

A number of theatres in the outlying districts about Chicago have been forced to close their doors for violating one of the many orders recently issued by the health officials of that city. The proprietors and managers have been taken into custody and held for hearing. They face both a heavy fine and jail sentence, if found guilty.

All shows booked for the Great Lakes and Camp Grant at Rockford, Ill., have been cancelled owing to the fact that both camps have been quarantined by army health officials, who have issued a statement, to the effect that camp theatres will remain closed until the passing of the epidemic.

Following a conference between New York's health officials and producing managers, various Broadway theatres were divided into groups to permit each to open at a different hour. These rules, which are similar to the "zig-zag circuit" instituted last year, went into effect Tuesday morning.

In part, section "J" of the health order relative to theatres reads as follows:  
"Theatres and places of amusement are

not affected as regards afternoon performances, but they shall open their evening performances in accordance with the following schedule:

"At 8 p. m.—Lexington Opera House, Manhattan, Palace, Columbia and all two performance a day vaudeville houses.

At 8.15 p. m.—Winter Garden, Lyric, Century, Hippodrome, Selwyn, Casino, Astor, Park, Central, Shubert, Vanderbilt and Majestic.

At 8.30 p. m.—Liberty, Plymouth, Bijou, Maxine Elliott's, Comedy, Morosco, Lyceum, New Amsterdam, Criterion, Globe, Knickerbocker, Belasco, Nora Bayes.

"At 8.45 p. m.—Broadhurst, Plymouth, Harris, Booth, Thirty-ninth Street, Hudson, Eltinge, Gaiety, Cohan & Harris, George M. Cohan, Cort.

At 9 p. m.—Longacre, Forty-eighth Street, Playhouse, Belmont, Republic, Empire, Little Theatre, Punch and Judy.

"All motion picture theatres between Fourteenth Street and Fifty-ninth Street which seat more than 750 persons must close at 11 p. m."

Placards and signs giving notice to the effect that persons are forbidden to smoke in the balconies of all New York theatres have been posted in conspicuous places in all playhouses, and motion picture houses in the congested sections of the city have been given a thorough disinfecting.

### AGENT GETS PRISON TERM

Frank Kay, erstwhile booking agent in the Gaiety Theatre Building, was sentenced by Judge Ward in the United States District Court last week to serve a term of one year and one day in the Federal Prison at Atlanta and, in addition, to pay a fine of \$500, following his conviction before a jury the previous week on a charge of stealing government property. Clarence Henry Graves, a naval officer who was a co-defendant with Kay, was also convicted and sentenced by Judge Ward to serve 18 months in Atlanta and pay a fine of \$500.

The arrest of Kay and Graves by Government inspectors about a year ago, followed an investigation at the Pelham Bay Naval Training Station, where the Government found that several thousand dollars worth of kitchen utensils had been stolen. Kay and Graves were charged with being the principals involved in the thefts.

There is still another indictment pending against Kay, that of attempting to bribe a Government official after he was arrested. This indictment will probably be quashed, it was stated in the Federal Building.

### ALFRED HERTZ HOME ROBBED

SAN FRANCISCO, Jan. 22.—Thieves broke into the home of Alfred Hertz while he was directing the program of the San Francisco Symphony Orchestra last week and stole jewelry and articles amounting to \$1,000.

### TOO FAT FOR WITNESS BOX

MONTREAL, Can., Jan. 24.—When Emma Russ, a fat woman who was one of the attractions at a Museum here, was called as a witness in the case of Leon Gervais, yesterday, she found she could not get in the box which has a floor space of one square yard and the entrance to which is thirty inches wide. She then tried it sideways, without success, when the boards began to creak, so the court decided to hear her evidence from the floor. Though she weighs 350 pounds her voice is that of a child.

The case was one of alleged assault by the police on Leon Gervais, manager of the place, in the course of a raid on the museum because a three card game was, it is alleged, being carried on there.

### ARRESTED FOR PERJURY

ST. CATHARINES, Can., Jan. 22.—Vincent Griffin, manager of the Griffin Theatre at Thorold, was arrested in Toronto a week ago, and was today sentenced to six weeks' imprisonment on conviction of perjury arising out of the inquest into the death of John Battersby, found dead in Griffin's St. Catharine's Theatre three weeks ago.

At the inquest Griffin testified he knew nothing of the death of Battersby until he heard it on the street. Other witnesses testified that Griffin told them the man was dead an hour before the body was found by the charwoman. Two fines of \$200 each were recorded against Griffin for breach of the O. T. A.

### WHEELING MANAGER CLEANS UP

WHEELING, W. Va., Jan. 26.—The Court Theatre is doing excellent business this season due to the fact that its manager, Fred E. Johnson, has played only high class road attractions, with no pictures mixed in.

Recently, a week's engagement with "Chu Chin Chow," brought a box office return of a trifle under \$20,000. "Listen, Lester" brought a return of \$4,600 for three days. Al G. Fields broke all minstrel records when he packed the house and realized \$6,075. Frank Tinney and his company got nearly \$2,200 for one night's performance. Gus Hill's "Mutt and Jeff" got \$1,100 for a matinee and night.

### MOROSCO SUIT POSTPONED

LOS ANGELES, Cal., Jan. 22.—Owing to a death in her attorney's family, the trial date of the suit of Mrs. Oliver Morosco Mitchell against Oliver Morosco Mitchell, better known as Oliver Morosco, has been postponed. Mrs. Mitchell is seeking an injunction to prevent her husband from interfering with her control of the Morosco Theatre, here.

### BOX OFFICE LOSES \$375

SAN FRANCISCO, Jan. 22.—George Cronon, who claims to be an ex-service man, is being held by the police charged with having stolen \$375 in currency from the box-office of the Oakland Theatre. The police say he snatched it from the box-office and ran for several blocks, chased by Clarence C. Whitley, treasurer of the theatre. He was finally caught in a basement, where he tried to hide.

### KLAW SIGNS SAM ASHE

Sam Ashe, well known tenor singer, has been engaged by Marc Klaw for his "Dere Mable" company.

### LEW BRICE WAS THERE

It became known last week that Lew Brice was the co-respondent mentioned in the divorce action brought by Harry Reichman, a wealthy cloak and suit manufacturer, against Yvonne Reichman, whom he married in Santa Ana, Cal., December 5, 1917.

The suit was tried before Judge Pendleton in the Supreme Court, where two private detectives and Reichman's sister testified to a raid on a three-room apartment in West Fifty-eighth Street. There, it was testified, about 2 a. m. September 28, 1918, they found Mrs. Reichman in the company of the actor and that both were clad in pink silk pajamas. Mrs. Reichman was in bed, they stated, and her clothes were scattered about the bathroom.

Mrs. Reichman's trip to the West Fifty-eighth Street apartment with the actor was the culmination of a day of pleasure which began the previous afternoon, according to Detective George Kinsia, who said he followed her from the Hotel Astor, where she resides, to a theatre on West Eighty-first Street which she visited accompanied by another young woman. Later three men joined the young women at the Claridge. From the latter place the party hid themselves in autos to Reisenweber's, which place they left late that evening for a round of visits to other restaurants. At 2 o'clock the following morning Mrs. Reichman and the actor made their way to the apartment where they were shortly afterward rudely interrupted.

Judge Pendleton reserved decision.

### MANAGER WINS DAMAGES

MEMPHIS, Tenn., Jan. 22.—T. F. Gerig, showman, has been awarded \$500 actual and \$4,500 punitive damages by a jury in the Federal Court, here, for alleged injuries and damages to his show, "Kentucky Minstrels," by seven citizens of Dyersburg, Tenn., in June, 1918. The jury was out about thirty minutes.

Gerig alleged that when attempting to show in Dyersburg, his troupe of performers was run out of town and his show damaged. He sued for \$50,000. Defendants were N. W. Calcutt, J. A. Green, O. P. Bishop, C. S. Hall, Ben Stamm, W. O. Harrell and J. R. Hurt.

The defense attempted to show that Gerig had a number of able-bodied negroes with the attraction, who should have been at what was termed useful work. The occurrence took place shortly after the "work-or-fight" order was issued.

### WANTS \$17,000 FOR LOST SCRIPT

BOISE, Idaho, Jan. 25.—Earl Wayland Bowman, of this city, has brought suit in the Federal Court against the Pullman Car Company, to recover \$17,000, which, he claims, is the value of the manuscript of his play "Wah-tah-wah-mee," which was lost by a porter on one of the company's cars.

### JOLSON HAS \$35,000 WEEK

WASHINGTON, Jan. 22.—Al Jolson, appearing in "Sinbad," played to \$35,000 last week, here. It was a return engagement, the show having appeared here last April. The \$35,000 taking broke the record set by Jolson at his former appearance.



## TAKING CENSUS OF THEATRICAL FOLK PRESENTING HARD JOB

**Enumerators Have No Right to Force Selves Into Dressing Rooms, as Has Been Reported, But Bureau Asks That Performers Aid by Filling Questionnaires**

That the taking of the census among theatrical people is presenting considerable difficulty to the officials of the Census Bureau became known last week when Samuel J. Foley, director of enumeration for the City of New York, issued a statement requesting all members of the profession who make their residence in this city to co-operate with enumerators in an effort to bring about a speedy and correct tabulation of this city's inhabitants.

There are more than 15,000 theatrical people making their homes in New York census officials estimate, and fully two-thirds of that number are, at the present time, on the road. In view of this fact, census takers plan to issue questionnaires to all theatrical clubs, boarding houses and hotels, at which members of the profession are wont to make their homes while in this city.

Questionnaires thus issued are to be filled out and returned to the Census Bureau.

With but a few weeks left before final

reports are filed at Washington, census officials request that all theatrical people on the road co-operate with them by communicating with the New York office, 437 Eighth avenue, stating the permanent or usual New York address and designating some person to represent them.

When seen last week, Director Foley stated that census takers are finishing the work of enumeration in the Times Square area. Theatres are being visited and when permission is given by the house managements, performers interviewed. However, when permission is not forthcoming, questionnaires are left for the performer to fill out and return to the Census Bureau.

Enumerators, however, have no right to force their way into the dressing rooms of chorus girls and women performers, as has been reported in several districts. The proper procedure is to have the manager of the house get any information necessary.

### MAINE SEES PLAY FIRST

AUGUSTA, Maine, Jan. 23.—A new American comedy from the pen of a newspaper man, Harry Osborne, was produced here. The play is in four acts and deals with newspaper men and newspapers. It was produced by The Lutringer Players, at the Opera House.

In the cast of the play were Al. Lutringer, William Leveau, John B. Whitman, Kenneth Flemming, Percy Killbride, H. H. Fish, Marie Fountain, Leona Hanson, Ann Kingsley.

The scenes are laid in Seattle and New York.

### "BEN HUR" OPENS 9TH

PHILADELPHIA, Pa., Jan. 25.—Klaw and Erlanger's production of General Lew Wallace's "Ben Hur" is to open the season at the Forrest Theatre, here, for a limited engagement on Monday, February 9. This drama is in its twenty-first year and during that time has been witnessed by more than 10,000,000 people.

Under the arrangement with the publishers or author, Klaw and Erlanger have to present this piece a certain number of times each season in order to retain the dramatic producing rights.

### ABANDON YIDDISH SCRIPTS

PHILADELPHIA, Jan. 26.—American plays hereafter will predominate on the Yiddish speaking stage in this city, according to announcement made yesterday by Leonard Berger, manager of the American Theatre. This step marks the first change from the old custom whereby only plays of foreign authorship and dialect were put on, and is looked upon as being a forerunner of a similar tendency throughout the entire country.

### ENDING PHILLY RUNS

PHILADELPHIA, Jan. 25.—John Golden's "Three Wise Fools," now playing at the Garrick, is scheduled to close on February 7. "The Hottentot," with Willie Collier, is now playing its last week at the Broad Street Theatre. Marie Dressler, in "Tillie's Nightmare," will replace it. Another comedy which is playing its last week is Rupert Hughes' "The Cat-Bird," now at the Philadelphia Theatre, which is scheduled to open in New York within a week.

### DAVID MADE MANAGER

SAN FRANCISCO, Jan. 24.—Harry David, formerly assistant manager of the California Theatre, has been appointed managing director of the Imperial Theatre. Charles Pincus, the publicity man, will succeed David as assistant manager of the California.

### KITTY GORDON OPENS FEB. 12

The opening date of "Lady Kitty, Inc.," the newest musical vehicle in which Kitty Gordon will be featured, has been set for February 12, in Atlantic City. The cast also includes Jack Wilson, Fay Marbe, Donald McDonald, Frank McCormick, John Merky, Marguerite La Mare, Beryl Carmen, Vera Beresford, Kitty Gordon's daughter and Charles Hampden.

The book of the piece was written by Edward Paulton, the lyrics are by I. Caesar and Melville Alexander and the music is by Paul Lannin, whose father, J. J. Lannin, is a well known baseball magnate and owner of the Garden City Hotel. Frank McCormick is staging the book and Dave Bennett the musical numbers.

The ostensible producer is Melville Alexander, the lyric writer, who organized a corporation called the Alexander Producing Company, with a capitalization of \$30,000, for the purpose of producing "Lady Kitty, Inc." However, it is said that H. Robert Law, the scenic artist, is heavily interested in the corporation.

### COLLISON TO PRODUCE

Wilson Collison, author of "Up in Mabel's Room" and "The Girl in the Limousine," both of which were produced by A. H. Woods, plans to produce his own plays next season. His first will be a new three-act melodrama entitled "The Woman on the Lounge," to be followed by a farce with music for which he has not yet selected a title. Lee Shubert will probably be interested in these productions.

In addition to these A. H. Woods will produce a farce called "Up in the Haymow," the manuscript of which Collison has already delivered. The latter also has Collison under contract for the next three years, the author to supply three plays each year.

### WRIGLEY BUYS CATALINA ISLE

LOS ANGELES, Jan. 24.—It became known here this week that the recent purchaser of Catalina Island is William W. Wrigley, chewing gum manufacturer. Wrigley plans making the island the most famous winter resort in the country. Improvements under way at the present time, it is said, will involve an expenditure of more than \$2,000,000.

Included in the development is a six-mile board walk, a large dance pavilion with a floor space of 25,000 feet, a three-story hotel and cafeteria, and a large theatre. The work will be finished about April 1, when the island will be thrown open to tourists. D. M. Rector will be general manager of the island.

### "THE GREAT ILLUSION" GOOD

WASHINGTON, Jan. 22.—A. H. Woods brought his new play, "The Great Illusion," to the Garrick Theatre this week for the preliminary run before opening in New York. This latest comedy, by Avery Hopwood and adapted from the French of Sachara Guitry, received the stamp of approval from a large representative audience.

The plot revolves about one Marcel the Great, clever performer in the art of mysticism. Together with his box of tricks, he hies himself, at the hour of midnight, to the apartment of Jessica Wayne, a novelist who is seeking color for a book. She has been a persistent attendant at the Marcel performances and invites the actor to give a performance for the entertainment of her friends. But, when he arrives, he finds he is the only guest, Jessica having dismissed her most persistent admirer just before the actor's arrival.

The susceptible performer seems to quickly discern the object of the woman's invitation, but almost "queers" the performance by "flushing" the quarry. With a love song or two, a flood of words picturing a world trip with Jessica, he arouses the desire of the woman to know the meaning of "the great illusion." At this juncture, a former sweetheart of the magician makes her appearance and takes Marcel away, saving the situation for Jessica, when the latter's persistent admirer comes back. With the beautiful illusion of the world tour shattered, both Jessica and her lover come into their own when they discover that the "great illusion," striped of its disguise, is love.

Gail Kane plays the part of Jessica cleverly. Georges Flateau is the mystical Don Juan, and the lover is played by Ernest Lambart. Gertrude Vanderbilt is the wise little girl who saves the situation.

### MAXINE ELLIOTT WELL SUITED

WASHINGTON, Jan. 22.—With woman's primal emotion, that of mother love, for its plot basis, "Trimmed in Scarlet," a drama in three acts, by William Hurlbut, was presented here this week by the Shuberts, at the Belasco Theatre. The play is tensely dramatic, well constructed and admirably acted.

The story opens with Mrs. Prudence, former social leader, discussing the manner in which she should be received in New York when she returns from England to a life in which many men are rumored to have figured. Her son, Dick, supposed to be ignorant of the existence of his mother, appears just then burdened with the knowledge that a theft from his former employer is about to be exposed. Into this highly charged atmosphere Mrs. Prudence makes her reappearance.

In the scenes that follow, incident after incident piles up, until finally the son confesses to his mother the crime which was perpetrated in an effort to shield her good name. What follows seems to be a matter of course to the one "in scarlet." She accepts money from a man that she may be able to replace the amount stolen by her boy. But with the final curtain we find her under different circumstances, for, with her hands touching the lover of old, who has remained true, and also the boy who has been faithful to the dream of his mother, the scarlet of Mrs. Prudence is washed away by the realization of what life holds.

Maxine Elliott appears in the role of the mother giving the part of delicate interpretation. Sidney Blackmer is the son and Archer Kingston the former lover. Others were Lumsden Hare, Stanley Warrington and Montague Rutherford.

This piece comes into the Maxine Elliott Theatre next Monday, February 2.

### FRISCO DRAFTS "SPEC" LAW

SAN FRANCISCO, Jan. 24.—The Board of Supervisors are now considering an ordinance which restricts the sale of theatre tickets at more than an increase of twenty per cent of a ticket's regular price, in order to curb scalpers. The ordinance states that tickets sold for more than twenty per cent increase shall not be honored. It also provides that vendors of tickets shall not work in or about places of amusement.

### TORONTO LIKES TIMBERG SHOW

TORONTO, Can., Jan. 22.—Best described as an enlarged and pretentious vaudeville show, Herman Timberg's musical revue, "Tick-Tack-Toe," opened an engagement here this week at the Royal Alexandra.

The piece is elaborately staged and introduces a multitude of shapely girls attired in every conceivable color. There is no set plot or story, the construction closely following that of a revue. Throughout the two acts, solo and ensemble dances and songs are liberally provided. Among the musical numbers that are especially good were the "Chinese-American" rag, "I Fell in With You"; "Shimmy All the Blues Away," two violin specialties with a dance, and "You're Like a Rainbow in the Sky."

The first act has for its principal scene a representation of a Chinese-American restaurant, in which some lively specialties are offered in rapid succession. The second act shows a manager's office, a rehearsal room in a hotel, a drawing room, a refreshment "automat" in 1940, and a novelty scene in which a number of the chorus girl manicurists descend to the orchestra and pick out members of the audience, whose finger nails they buff.

The characters were too numerous to mention all, but those who might be classed as principals were Flo Lewis, Jay Gould, George Mayo, Timberg, Pearl Eaton, and C. Leland Marsh.

### MARY GARDEN CASE SETTLED

The much heralded suit of Lucille, Ltd., the dressmaking establishment of which Lady Duff-Gordon is the head, against Mary Garden, was settled last week, and an order to that effect was entered in the Supreme Court by Jacob Klein, the grand opera diva's attorney.

The dressmaking establishment sued Miss Garden for \$2,700, which it claimed for three costumes and accessories. The costumes were delivered early last year and were used in "Cleopatra," the opera in which Miss Garden created the title role in this country.

However, she refused to pay the bill, claiming that the charge of \$2,700 for three gowns was excessive. As a result, Lucille, Ltd., brought suit, and, in her answer Miss Garden set up as a defense that the gowns were not worth more than \$300 each, but that she was willing to pay a total of \$1,500 for them. It is also said that Lady Duff-Gordon, who personally designed the costumes, sent Miss Garden a bill for \$400 for designing one of them.

The settlement amounts to a virtual legal victory for Miss Garden, for it is said that the amount she paid over was approximately the amount she was willing to pay before suit was brought.

### "FIDOS" GIVE SHOW SUNDAY

The Actors' Fidelity League will give a testimonial performance at the Montauk Theatre, Brooklyn, next Sunday, for which they are charging from \$1 to \$5 for seats. The following have been advertised to appear:

Julia Arthur, Blanche Bates, Fay Bainter, Fannie Brice, Virginia Fox Brooks, Holbrook Blinn, William Collier, George M. Cohan, Ruth Chatterton, Bessie McCoy Davis, Edna Wallace Hopper, Ralph Herz, Howard Kyle, Lester Lonergan, Louis Mann, Henry Miller, Burr McIntosh, Arthur Ashley, Thomas E. Shea, Otis Skinner and Lenore Ulric.

### HAST LAYS SHOW OFF

Although scheduled to open here several weeks ago, Walter Hast, as yet, has not found a house for his new production, "Love On Account." It is said that production expenses are too heavy to warrant placing the piece on the road, Hast being of the opinion that it is cheaper to hold the piece here and continue paying salaries than to venture an out-of-town opening with perhaps several months' run, before coming in.

### GILBERT GETS FRENCH STAR

Al Gilbert, director general of the Allied Film Players, has signed Mlle. Louise Walker, a French film star, to be presented in a series of screen dramas.



# START CLUB TO COMBINE COUNTRY'S 5,000 PRESS AGENTS

**Publicity Representatives of Big Interests Believe Closer Association Will Make Work of Each Individual Member More Effective**

The business of being a theatrical press agent will attain a new dignity shortly if plans of the National Publicity Club, organized last week by a group of the foremost publicity directors in this country, materialize.

One of the principal aims of the new organization, which will probably amend its name soon from "club" to "association," is to make the profession of disseminating news a nationally recognized one; to remove the taint of disbelief that seems to attach to at least the theatrical branch of the profession and to create new and closer relationships between publicity folk, the public and the press, in general.

The club was organized last week at a meeting held in the rooms of the Advertising Club, 47 East Twenty-fifth street, where an initial membership of thirty-three was established, twenty-eight men and five women, and officers and directors for the ensuing year elected. The club's officers are: Elmer Leffingwell, national publicity director for the Salvation Army, president; Pitt P. Hand, publicity director of the New York Central R. R., vice-president; Ruth Byers, head of the Phoenix Publicity Bureau, secretary; R. W. McCulloch, treasurer. The directors are, Larkin G. Meade, of the National Catholic Council; Tyler Dennett, head of the Methodist Endowment Campaign; Ed.

A. Goewey, newspaper man and magazine writer; C. S. Clark, of the Inter-Church World Movement; Bruce Barton, magazine editor and publicity man; Lucy White, of Cleveland, and James R. Crowell.

Thus far, no out-and-out theatrical publicity men or women are included in the membership of the club, but, in the drive for a membership of 1,000, which is to begin shortly, it being estimated that there are at least 5,000 people in this country who are earning a livelihood through the dissemination of publicity, the club expects to add to its roster a majority of the theatrical press representatives in this country. The amount of yearly dues has, as yet, not been fixed, but the initiation fee has been fixed at \$10 for the first year.

It is only within comparatively recent years that the profession of disseminating publicity has attained any sort of standing or dignity in this country. The evolution of the present day publicity man, who figures prominently in national politics, as well as campaigns for raising millions, dates from the old days when he was wont to be a sort of literary circus bally-hoos. Gradually, his services were sought by theatrical manager, producer and impresario, until now, almost every conceivable sort of public or private undertaking resorts to publicity, through the medium of the so-called press agent.

## OPERA HAS \$200,000 SALE

It was announced early this week at the offices of John Brown, general manager here of the Chicago Opera Company, that the organization has already sold seventy-five per cent of the subscription seats for the five-week season at the Lexington that began on Monday. The money thus far realized on the engagement, it was stated, amounts to almost \$200,000.

The gross receipts here for the entire engagement will be, it is estimated, upwards of \$250,000, in which event the organization, subsidized by the board of directors, especially Mr. and Mrs. Harold F. McCormick, will not lose as much here as it has in previous seasons. These losses have been variously estimated to be from \$100,000 to \$200,000 each season.

The greatest item of expense which this operatic organization has to contend with is that of traveling. The many carloads of props and scenery which the organization carries because of the thirty operas in its repertoire, together with the huge personnel, whose carfare must be paid, has, more than anything else, militated against it being free from loss.

The opening opera at the Lexington, on Monday night, was "Love of Three Kings," which was substituted for "Norma," because of the indisposition of Rosa Raisa, the featured diva.

## RENT GREENWICH THEATRE

J. Murray Anderson and his producing associates last week consummated negotiations for the Greenwich Village Theatre, which they will occupy for a period of eight weeks beginning March 5, when their newest musical show, "What's in a Name" is scheduled to open at the little playhouse. The rental they will pay is approximately \$700 a week. It was also learned last week that Harry B. Smith has written scenes for the piece.

## WILLIAMS REHEARSING PLAY

John D. Williams has placed in rehearsal a new play by Eugene O'Neill called "Beyond the Horizon." Richard Bennett will have the leading role, and it is said the piece will be produced within two weeks at the Morosco Theatre, at special matinees.

## CHORUS GIRL GETS CONTRACT

Jeannette Dietrich, the youthful and prancing chorus girl who "ran away" with "My Golden Girl," which Harry Wardell produced and which comes into the Nora Bayes Theatre Feb. 2, has been placed under a long-term contract because of the hit she has made. Up to the time the show opened in Atlantic City the young show girl had been receiving a weekly salary of \$40, but this sum has now been increased almost twofold.

An interesting feature in connection with Miss Dietrich's rather unexpected rise is the fact that, although audiences had acclaimed her because of her pixy-like cavorting from the moment the show opened in Stamford two weeks before it went to Atlantic City, nobody connected with the show, least of all herself, seemed to realize that audiences were clamoring for her every time she appeared. In the latter city, however, it was divined, and she acknowledged the acclaim by coming forward and bowing. The newspaper reviewers, always glad to herald something new and refreshing on the stage, did the rest for her.

Since her hit, it became known last week Wardell has had considerable difficulty in holding several of the female principals in the company, these latter having served notice of leaving because of jealousy, as was openly admitted by one.

## BROADHURST PLAY LOOKS GOOD

SYRACUSE, Jan. 22.—"The Wonderful Thing," a comedy in three acts by Mrs. Lillian Trimble Bradley, founded on a story by Forrest Halsey, was presented here, this week, by George Broadhurst at the Wieting Theatre. The play sets forth the love story of a rich girl and an Englishman of family. It is deftly constructed and with Jeanne Eagles in the featured role proves to be a wholly delightful piece. The characters are just what one would expect to find. It is English in setting, but will please American audiences.

Donald Mannerby, eldest son of an established English family, meets the rich Jacqueline Lauretie and she falls in love with him. But there is no love on his part. She comes into the English family just when he is trying to raise 2,000 pounds to get his younger brother out of a scrape. Practically she proposes to him and he marries her so that a blackmailer will accept his note for the money. She is happy until she finds out that he married her for her money.

With it all, however, she helps the family and makes the best of things. In this, Jean Eagles displays considerable personality and talent. Gordon Ash was the English husband and Henry Duff his brother. Others were Olive Temple, Gladys Maude, Jane Marbury and Philip Dunning.

## LEWIS AND LENIGAN LOSE

The application made in the Supreme Court by Jack Lenigan and Ted Lewis for the appointment of a temporary receiver of the Montmartre and Bal Tabarin restaurants, was denied last week by Justice Platzek, before whom the motion was argued.

Lenigan and Lewis have an action pending against Paul Salvin, Jimmy Thompson and Gil Boag to establish their alleged interest in the two restaurants in the Winter Garden premises. They claim they are partners with the defendants until last fall, when they received certain moneys from the defendants in exchange for a general release which they did not know they were signing at the time.

The application for a receivership was made co-incidental with the filing of the suit seeking to establish their interest. In the action, Lenigan and Lewis are also seeking an accounting.

## T. M. A. BENEFIT SET

NEW HAVEN, Conn., Jan. 24.—The Theatrical Mutual Association, composed of the employees of the various theatres in town, will give their annual benefit performance at The Palace Theatre on Feb. 15. The benefit is for the sick and death fund of the brotherhood.

## TO SUE BESSIE MCCOY DAVIS

That legal redress will be sought by the producers of the "Greenwich Village Follies" against Bessie McCoy, for what they claim to be a breach of contract on her part, was announced last week by Morris Green, secretary of the Bohemians, Inc., the corporation under whose name the show was produced.

Green's announcement followed the action of Miss McCoy-Davis two weeks ago Saturday, when she gave notice that she would not go on the road with the show, scheduled to close at the Nora Bayes Theatre next Saturday night.

According to Green, the matter has already been placed in the hands of the corporation's attorneys, House, Grossman and Vorhaus who, after a conference with attorneys representing Miss Davis, were unable to get her to go out with the show on the road. A complaint lodged against her with Fidelity, of which organization she is a member, was taken up personally by Howard Kyle, one of the chief executives of the organization, but his efforts, too, Green says, failed to make the dancer change her mind.

While no injunctive relief will be sought, Green says that the producing corporation will ultimately seek to be reimbursed, at least for the excess sum they will be forced to pay to Frances White, who has taken her place, and also Mabelle Jaunay, whom it was necessary to engage especially for the cameo number, in which Miss Davis appeared.

Green declared that, last April, a written contract was entered into between the Bohemians, Inc., and Miss Davis, under the terms of which she agreed to appear in the "Greenwich Village Follies" during the run of the show both here and on the road. The contract, it is claimed, was not to expire until June of this year. He says that the principal consideration in the agreement, under the terms of which she received \$400 weekly while the show was at the Greenwich Village Theatre and \$800 weekly since the show moved uptown, was that she would appear with it on the road.

At the present time Miss Davis is appearing in the "Midnight Whirl," atop the Century, where it is said she is receiving a weekly salary of \$600 from Morris Gest. She closed with the "Greenwich" show last week, and an understudy had to take her place.

Incidentally, it is reported that the "Greenwich" show is having difficulty in finding suitable show girls, even at \$50 and \$60 a week, to go on the road in place of those who have decided to quit, of which there are a goodly number.

## PUT ON NEW FOREIGN PLAY

BOSTON, Jan. 23.—With "Tom Jones," a comedy in three acts, the Henry Jewett Players have added another production to their already long list of foreign plays to be presented in this country for the first time. This piece, which came to the Opley Theatre this week, is thoroughly British, setting forth eighteenth century manners and costumes. The action takes place in Somersetshire, England.

The belle of the shire, according to the plans of her father, the squire, is destined to marry a student of moral philosophy. Needless to say, she has other plans, for she is in love and is loved by one Tom Jones. Her flat refusal to marry the moralist, leads to a family quarrel and the girl leaves for London to enlist the aid of her cousin.

The rejected suitor, though a student of moral philosophy, does not allow his philosophy to interfere with his morals and succeeds in throwing the blame of the affair, which should be his, upon Tom, who, in turn, is disowned by his guardian, upon whom he is entirely dependent. He, too, goes to London to make his fortune and to find the girl. The rest come to London to find them both, and the plot, after many ingenious twists, comes to a happy end.

The play, a well-balanced one, was well staged and costumed with a careful regard for detail. Percy Waram played the role of Tom Jones and Julia Chippendale, a new member of the Jewett players, the part of the girl.



## FREAK MUSEUM, LIKE BARNUM'S, OPENS TO GET B'DW'Y QUARTERS

"Zip," Eli Bowen, Mlle. Gilbert, the Fat Lady, and Others Now Exhibited on Bar Where Sam Dolliver Once Sold "Tall Ones" at a Dime

Prohibition can be indirectly credited for the return of a dime museum on Broadway. The Living Curio Palace, as this place is known, is housed in what was once Sam Dolliver's Globe Cafe. With the advent of prohibition, the cafe closed and Dolliver, with Fred W. Lanham, a well-known museum man in the Middle West, decided to open a museum. Accordingly, the place was remodeled to suit its new conditions and the freak show installed.

The old bar now serves as the platform upon which the freaks sit in view of the curious and eager public. Lanham, who has conducted museums throughout the Middle West, has placed an admission price of twenty-five cents on his place and is conducting it on original lines. Everything is spotlessly clean, no smoking is allowed, no nasty language tolerated.

Several reasons have been ascribed for the disappearance of the freak museum, but the best one is that several years ago the big maternity hospitals decided that, rather than let a child born deformed, live and suffer, they would give it what is known as "the black bottle," and tell the mother it died naturally. The continued practice of this resulted in the decline of a certain species of freaks.

The list of freaks on exhibition here

contain the names of real old timers, some of whom were with the original P. T. Barnum show. For instance, there is "Zip," the original "What is it," who has been on exhibition for sixty years, and who, after that time, has finally succeeded in getting on Broadway. Then there is Walter Cole, the living skeleton, five feet ten and one-half inches in height, who weighs forty-nine pounds; Eli Bowen, seventy-five years of age, who was born without legs, but with two perfect feet and Mlle. Gilbert, the bearded lady, who have been sitting side by side in museums and side shows for the past thirty years. Alice Cherry, the 605 pound fat lady, sits next to Cole and the funny part of it is that both are unmarried. Lottie, the tattooed girl, will show you any kind of a picture you want to see, provided you don't want to see too much.

Also there is Barnum's elastic rubber band man, "Rubberneck" Joe Cremer, who for the past forty years has been pulling his neck and face up around his ears. And, last of all, there is Serpentina, she of the small limbs and large head. Old time circus and museum men will gloat over the thought that, at last, Broadway holds to its bosom a museum of living freaks.

### "LASSIE" IS LIKED

WILMINGTON, Jan. 24.—"Lassie," a romantic musical comedy, the first show to be produced by Wendell Phillips Dodge, former Belasco press agent and Willy Pogany, the scenic artist, was presented here for the first time last night and proved to be a highly diverting piece. The book and lyrics are by Catharine Chisholm Cushing, and the music by Hugo Felix.

"Lassie" is the title thrown around the life of a Scottish Cinderella. The scenes are set in Scotland and in the home of her lover's father, in London. While here her dream of temporary happiness is shattered, and Lassie is seen at her best. The Scottish atmosphere, with its droll subtle lines of wit, affords numerous moments of laughter, and there was ample opportunity for clever acting that won the applause of the first night audience.

The musical setting is all that could be desired, in that it is tuneful and appropriate never once becoming reminiscent. The best songs are "Lassie" and "The Piper of Dundee." There are numerous dances by Dorothy Dickson, Carl Hyson and Olga Ziceva and Ruth Rollins. The latter team presented a Scottish dance that was particularly good.

Tessa Kosta acted and sang the part of the Scotch Cinderella with the natural winsomeness and sweet caroling of unaffected girlhood. Molly Pearson provoked many quiet laughs in her role of the prim Scotch maid of uncertain orthodoxy and years. James Harrod and Roland Bottomley acted, sang and danced in good grace in the principal male roles. Others in the cast were Louis Emery, Gladys Lanphere, Ralph Narin, Percival Vivian, Irving Miller, Irene Truesdale, David Glassford and Lazar Hermon.

### WOODS-RAMBEAU CASE SETTLED

The injunction suit which A. H. Woods instituted in the Supreme Court, through Nathan Burkan, against Marjorie Rambeau, will probably be withdrawn this week, following a settlement. Under the terms of the settlement, Miss Rambeau will continue appearing in motion pictures, as she is doing at present, for the balance of this season, but early next fall will appear in a new play to be produced by Woods. And, thereafter, for the next two seasons she will continue appearing in Woods' plays in accordance with the terms of her contract.

### WILLIAM MOORE PATCH SUED

A judgment amounting to \$1,606.85 which was entered here last week against William Moore Patch, in favor of Alfred G. Fontana, has to do with the former's theatrical activities in Pittsburgh, last year, when he managed the Fort Pitt Theatre there.

The action was brought on a promissory note for \$1,500, which, it is alleged, Patch gave as security on a loan made to him by Fontana about a year ago. It is said that Fontana, a member of the Produce Exchange here and who, occasionally, dabbles in theatricals and motion pictures, was interested with Patch in some of the latter's theatrical projects. About a year ago, however, Patch is reported to have been pressed for cash and Fontana contributed to the easement.

At the present time Patch is jointly interested with Edgar MacGregor.

### RIVAL ACTS HAVE FIGHT

Rumors were about last week of a fight in which Billy Seabury, playing the Colonial, and Charley and Louis Mosconi, appearing at the Palace, took part. The reports said that the affair took place on Fifty-fourth Street, just off Broadway, after the Thursday night performance, when Seabury and Buddie Cooper, in Seabury's act were in a taxicab with two girls, one of them said to be Elsie La Mont, also in Seabury's act.

For some reason, generally attributed to professional jealousy, the Mosconi Brothers are said to have followed Seabury and his guests in another taxi, and, after coming to Fifty-fourth Street and Broadway, where Seabury's car stopped, jumped out of their car and, it is said, attacked Seabury. With the two Mosconis, was a man whose name is said to be Schoenberg, a manufacturer of Philadelphia, the home town of the Mosconis.

The matter was brought up in the Keith offices before J. J. Murdock on Friday and an effort made to straighten it out, inasmuch as both acts are playing the Palace this week.

### MARRIED ON STAGE

SYRACUSE, N. Y., Jan. 17.—Morey Y. Eastman, of Philadelphia, and Betty Lovee, both members of the Dewitt Musical Comedy Co., playing at Fisher's Theatre, Seneca Falls, were married on the stage of that playhouse recently after the performance.

### ENGAGES PEOPLE; THEN FLEES

The De Luxe production Company, which was to present a high class stock company in Chicago is no more, having gone completely out of existence last week. And, thereby hangs a tale.

About a fortnight ago a well known stage director, walked into Leslie Morosco's office and introduced another man, who confided that he was the son of a big Chicago attorney and bank president. He showed his army credentials and commission. Also, he told Morosco that he was the husband of an actress, whom he wished to star in her own stock company. He asked Morosco for the loan of a section of his office to use for the engaging of his company and Morosco gave it to him.

The man then secured the manuscript of "The Eyes of Youth" for his opening play and several others to follow. He gave the American Play Company, from whom he leased the play, a draft on a Chicago bank for the royalty due on the piece and also had them cash his personal draft for \$250, drawn on the same bank. He then engaged some people for his company and had them send their trunks down to the Pennsylvania station, at their own expense.

Everything all set, and his company ready to open, the man left for Chicago, taking the stage manager with him. They were to arrange the final details and send word for the company to follow them. The only word received, however was a wire to Morosco stating that the man was purchasing the Princess Theatre, Chicago.

This aroused suspicion and, accordingly, the company was warned. About ten days went by, with the company waiting for word and none came. Attorneys then got into action, seeking to find the man, his father, or his associates.

The peculiar part of the whole affair is that no reason can be conceived for his act. He got no money from any one but the play company and gained nothing through crooked deals or graft. After waiting for word from the man and getting none, the folks concerned began to get worried and their troubles increased when both drafts given by the man were returned by the bank as no good, the bank claiming they never heard of him. The play company and attorneys for the others tried to locate his father, but no one in Chicago ever heard of him. The people engaged by him put their case into the hands of The Equity.

### LEE SHUBERT "FRAMED" HIM

WASHINGTON, Jan. 24.—A story is being told here of how "My Golden Girl" and the Al Jolson show both came to be booked here the same week.

Harry Wardell, owner of "My Golden Girl" and Jolson are the closest of friends—pals, in fact. Every Sunday when Jolson is on tour and playing anywhere within traveling distance of New York, he runs down to Broadway and spends Sunday evening with Wardell, Marcus Loew, Lee Shubert, Ben Moss, and a few others who make up the group. At such a gathering a few weeks ago, Lee Shubert framed up a joke on Wardell.

"My Golden Girl" had been booked at the Belasco, and Lee changed the Al Jolson route, placing him in the Poli house against the Wardell show at the Belasco. Wardell now understands what Lee meant two Sundays later when he remarked he had planned a little surprise for him in Washington.

Both shows, however, did big business.

### WOODS COAST SHOW OPENS

LOS ANGELES, Jan. 25.—A. H. Woods' "Up in Mabel's Room" has opened here with a cast which includes Julie Ring, Dorothy Fox Slayton, Carewe Carvel, Dorothy Blackburn, Jeanette Bageard, Sager Midgley, James Norval, Nicholas Ludels, Frederic Clayton, and Joseph Bingham.

### BEDINI GOING TO CUBA

Jean Bedini is putting on a musical show which, when rehearsed and ready, will go to Havana, Cuba, for a run. It is believed "Twinkle Toes," recently produced.

### CURIOSITY OVER CRITICS

Following the announcement by Frank A. Munsey that he would consolidate The New York Herald, which he recently bought from the estate of the late James Gordon Bennett, with his Morning Sun, considerable interest was evinced as to what was to become of the respective dramatic staffs. The actual merging of both papers becomes effective next Sunday, at which time there will be issued the paper to be known hereafter as "The Sun and New York Herald."

At the present time, John Logan is head of both the dramatic and society departments of the Herald. He has been connected with the Herald for many years, in various capacities, it being the only paper, in fact, for which he ever worked. He has established a reputation for fairness.

Lawrence Reamer is the dramatic reviewer and head of the dramatic department of the Morning Sun. He has been connected with the Sun for a number of years and is one of the best known dramatic reviewers in New York. It is said in newspaper circles that in all probability both of these men will be retained by Mr. Munsey.

The merger of the Morning Sun and Herald has an economic significance to theatre managers throughout the city which deserves more than passing mention. For it is estimated that, with one daily less, carrying theatrical advertising, the managers will save approximately \$6,000 a week.

This is estimated as follows, taking the Herald as an example: The Herald on an average carried three columns of theatrical advertising daily and fourteen columns on Sunday. There are seven words to what is known as the agate line and 296 agate lines to the column; it therefore carried 888 agate lines of theatrical advertising daily, which means 5,328 lines for the first six days of the week and an additional 4,144 lines on Sunday or a total of 9,472 lines each week. Figured at an average rate of 60 cents per line, which is a low estimate, it amounts to a weekly total, in exact figures, of \$5,683.20.

In all probability, however, now that both papers have been merged, the rate for theatrical advertising will be raised considerably by Mr. Munsey.

### DIDN'T LIKE CHANGED ENDING

Ethel Hale Freeman, who dramatized Booth Tarkington's "Monsieur Beaucaire," is very much peeved with the dramatic committee of Evander Childs High School, a co-ed institute of education in the Bronx. And she has let them know it in a letter addressed to Theresa Vivian Spitalny, of the dramatic committee in the high school.

After a lot of coaxing, Miss Freeman, who resides in Massachusetts, decided to permit the production of "Beaucaire" in Evander Childs High School, by the school's own talent. The production was run off, and gave three performances, two on December 9, and, because of its success, repeated on December 13. The dramatic committee had agreed to pay Miss Freeman a certain amount of royalty, so, after producing it, Miss Spitalny, in the name of the committee, sent Miss Freeman \$30, and also a letter, telling her that the dramatic committee had taken the liberty of changing the close to suit the taste of the school pupils, from a "sad" ending to a happy one.

Last week Miss Spitalny received a reply from Miss Freeman giving her opinion of the dramatic committee for trying to improve upon her work. Judging from the tone of the letter, Miss Freeman did not think much of the committee.

### ENDING BOSTON RUNS

BOSTON, Jan. 26.—The ending of the runs of several shows here have been announced. "Three Faces East" will close at the Tremont Saturday and be replaced by the Ed Wynn Carnival. "The Unknown Purple" is scheduled to close at the Shubert Majestic Theatre a week from Saturday.

"Betty Be Good" started its eighth and final week yesterday at the Sam S. Shubert Theatre and will be replaced by "The Rose of China," which opens there on February 2.



## CENTRAL MANAGERS WANT AID OF OTHER ASSOCIATIONS

**Suggest Plan at Recent Meeting by Which All Would Combine  
in Opposing What Are Termed Unfair Demands  
by Stage Hands**

A plan by which the several associations of theatres and managers now active will co-operate against what some of their members believe are unfair rules and demands on the part of the stage hands' unions, particularly in houses where road shows are presented, was proposed at a meeting of the Central Managers' Association held here last week and, after some discussion, was laid over until the next meeting for final action. There is a possibility that this may lead to a merger of all the associations into one large body, of which the United Managers' Protective Association, now piloted by Ligon Johnson, general counsel, would be the directing force.

What the members of the Central Managers' Association, especially owners and managers of one-night stand houses, are chiefly concerned with is, according to their complaint, is the arbitrary action of the stage hands' unions in foisting a plethora of men on them whenever an attraction visits the house. A large percentage of these men are unnecessary, the one-night stand managers say, but, just the same, must be given employment back stage and paid for their services by the house. As a result, it is claimed the profits of the one-night stand houses have dwindled to such an extent that many of them have closed their doors to legitimate attractions and are presenting motion pictures, instead.

According to Gus Hill, who attended the meeting last week, the condition complained of has reached a stage where a radical change is necessary if the territory in question is to be maintained for legitimate attractions.

### BAKER TO DO PLAYLETS

Boston, Jan. 24.—Announcement has been made by Dr. George P. Baker, director of the course in dramatic art at Harvard and Radcliff, of the casts of the four one-act plays to be presented by his students at the Workshop on February 5 and 6. The cast for the fourth play, "At Cock-crow," a one-act tragedy by Leila Thayer, is still undecided. The casts already selected are:

"The Right to Live," a comedy by Lois Compton Fuller—Maggie, Bettie Lamont; Jane, Beula Auerbach; Jake, H. F. Carlton, 1G.; Mike, J. L. Hotson, '21; Don, Marguerite Barr; Mrs. Moulton, Doris Halman; Old Woman, Vianna Knowlton.

"The Slump," a one-act play by Frederick L. Day, 1G.—James Madden, Walter Butterfield, '20; Mrs. Madden, Ruth Chorpennig; Edgar Mix, W. B. Leach, '22.

"Man's Greatest Hunger," a tragedy by Kenneth R. Raisbeck, '20—Gismonda, Dorothy Sands; Alisandro, J. W. D. Seymour; Pietro, Harding Scholle, Oss.; Madonna Gioulia, Doris Helman.

### SQUARE CHORUS COMPLAINTS

Complaints filed with the Chorus Equity against the Shuberts by members of the McIntyre and Heath show, last week resulted in the complainants being awarded salary for special performances due them under the terms of the Equity contract.

The complainants based their claim upon the fact that the Shuberts had engaged them under a Shubert, or Winter Garden, contract, thus violating the Equity's agreement with the P. M. A., which states no producer shall hire or induce Equity members to appear under independent contracts.

The awards were made to two chorus girls who claimed salary for fourteen special performances; three others who claimed seven extra performances and eight chorus men and four girls who claimed three performances.

However, at the office of the I. A. T. S. E., in West Forty-sixth street, it was explained by F. G. Lemaster, general secretary and treasurer of the International Union, that, as far as the unions' action in the matter was concerned, there was nothing on their part that the managers could honestly complain about. He explained that the system that prevails is as follows:

When a new show is presented the producer is allowed a presentation period of six weeks within which to determine exactly how many stage hands the show will require. During that period he may increase or diminish the number of stage hands, just as he sees fit. At the end of that period it is assumed that his production is in fit shape for him to definitely know the number of men necessary to work the show. The producer is then required to certify the number of necessary stage hands, and this number is maintained during the show's run, except that, in certain cities or towns, according to the laws of the locality, a lesser number of men than the number certified may be used if the stage carpenter or electrician records that the certified number would be superfluous. And in no instance, stated Mr. Lemaster, does the union require the show to engage more men than have been certified after the six weeks' period.

It was stated by other persons that, while the yell was being raised against the stage hands, what the Central Managers' Association is really after is to get the producing managers to share the expense of such stage hands as are furnished in each town.

### COCHRAN SUES COBURNS

A suit that has for its purpose the construction of a contract was filed in the Supreme Court last week by Charles B. Cochran, the London producing manager now in this city, against Mr. and Mrs. Coburn, who produced "The Better 'Ole" in this country and are at present appearing in one of the companies.

According to the complaint, filed by Henry C. Quinby, Cochran's attorney, the London producer entered into an agreement with the Coburns on September 6, 1918. Under the terms of this alleged agreement, Cochran, who was the original producer of "The Better 'Ole," in London, permitted the Coburns to produce the play in this country, he to receive 10 per cent of the gross, out of which he agreed to pay the authors and composer their royalties.

Cochran now claims that it is the Coburns' contention that they need pay him but 5 per cent of the gross on such "Better 'Ole" companies in this country which are not under their direct management. The inference is that the Coburns are paying but 5 per cent on the De Wolf Hopper company, managed and controlled by Hopper under an arrangement he made with the Coburns.

Cochran's complaint is framed on a money owed basis and the amount being asked for is \$16,000, but, as was explained, no such amount is actually due the plaintiff, it having been merely inserted as a nominal figure, designed for legal protective purposes.

At the Coburn offices in the Fitzgerald Building, it was announced early this week that the Coburns had duly paid all royalties accruing from all of the "Better 'Ole" productions in this country in accordance with their obligations.

At one time last season, there were five different companies throughout this country and Canada presenting "The Better 'Ole," but, at the present time, there are but three companies presenting the piece.

### TORONTO GETTING NEW HOUSE

Toronto, Can., Jan. 22.—Toronto will shortly have a new downtown theatre, with a seating capacity of 3,500. Such was the announcement made yesterday by N. L. Nathanson, general manager of the Famous Players' Corporation in Canada, and who is to be the general manager of the new company, known as the Famous Players' Canadian Corporation, which will operate a chain of forty-five theatres from coast to coast in Canada.

The new company, which will be a purely Canadian company, will own seven theatres in Toronto, six of which are already in operation. It will also take over twenty theatres which are already operating in various parts of the country, and it is expected that in a little over a year the new houses to complete the coast-to-coast chain will be completed, with a total seating capacity of 45,000. Places in Ontario, other than Toronto, at which the company will operate are: Guelph, Galt, Kingston, Port Hope, and Hamilton. The money involved in the establishment of the new chain of theatres is placed at between ten and fifteen million dollars. Mr. J. P. Bickell, of Toronto, and J. B. Tudhope, M.P., of Orillia, are among the directors, and it is rumored that Lord Beaverbrook will also have a financial interest in it.

### "LIVE, LAUGH, LOVE" HAS TROUBLE

HAMILTON, Can., Jan. 24.—"Live, Laugh and Love" did not do any of them to any great extent when it hit this town where it was booked for a three night stand at the Grand Opera House, for it was cancelled by Manager William B. Naylor after the first performance. As a result, nine weeks of time that had been booked for it by the new Trans-Canada Circuit, was also cancelled.

This show was sent out from New York by C. C. Cornell, of the New York Theatre Building and had been gaited for the one-night stand houses only. When it hit Canada, however, it started in on the better time and had to follow a number of \$2 shows and, while it was alright for the one-nights, the contrast between it and the bigger shows was too great. Accordingly it was cancelled and the people brought back to New York, where some of them made complaint to Louis Trimble, of the Actors Equity Ass'n., after which a meeting was called of all concerned and the differences straightened out. Cornell is now arranging to open the piece again, but to hold it strictly to the one-night stands.

The piece was opened early in the season by William Suesskin, at Newport News, but was closed. Suesskin then disposed of a rights in the piece and had nothing to do with the present company.

### "LITTLE BLUE DEVIL" NOT DEAD

That "The Little Blue Devil" will remain in the storehouse until early next season, at which time the musical piece which recently closed at the Central will be sent on a road tour, was announced by Joe Weber early this week.

Weber, together with John Fallon, of the Tyson Ticket Agency, and Harry Carroll, the composer, were the principals in the \$20,000 corporation organized to produce the show. The show is reported to have cost its producers upwards of \$40,000, Weber and Fallon being the principal losers thus far on the venture. Carroll received weekly royalties and, besides, is reported to have disposed of his stock in the producing corporation to Arthur Pearson.

It may be, however, that, after a meeting of the corporation's stockholders, scheduled for the latter part of this week, the decision may be arrived at to send the show on tour within the next two months.

### SUE EMMETT GILFOYLE

Nat Nazarro and Sol Unger have started a suit through Harry S. Hechheimer, against Emmet Gilfoyle, for \$550, on a breach of contract complaint. In their complaint, they allege they laid out a route for him which he agreed to play, but that he then went into the act of Anna Held, Jr., and left them flat.

### CORT PULLS POOR ONE

ATLANTIC CITY, Jan. 26.—If Crane Wilbur showed any promise as a playwright, his claims in that direction were sunk forever or at least for some time, last night, when "A Fool's Game" romped across the Apollo footlights.

Every rule of a good romance was ripped crosswise and such things as dramatic technic, plausibility, humanness and reason, were cast to the four winds in a passion to write, at all costs. Incidentally, John Cort had better read the script of a thing before he ventures to place his name at the head of its programme. Good names, like many a patrimony, have been known to waste away.

A girl, in love with a lounge lizard, can't marry him because he has no money and because she doesn't want him to work for a living. So, she picks out a heavy millionaire and marries him, provided he will settle \$100,000 on her the day of the wedding and divorce her after six months if she finds she doesn't love him. He falls and this is where the title finds its source.

Returning from the veriest trick of a trip, he catches the lizard creeping about in his wife's bedroom. So, he chains them together with a pair of ancient handcuffs and takes them to a rat-infested cabin forty miles from nowhere to test their love.

Rats, tinned food and howling wolves prove too much for their nerves. So they escape through an unknown trap door into the desert, where they almost die of thirst. But Bruce finds them and saves them, noblesse oblige. Happy ending.

Attractively mounted, execrably written, poorly conceived and abominably acted, that is the "Fool's Game" in epitome. Maude Fealy heads the troupe.

### MARY NASH HAS A HIT

ATLANTIC CITY, N. J., Jan. 26.—Two people talking intimately most of the time, first in quiet phrases, as the simple attack of a rhapsody, then mounting in mood and significance in a steady nerve tightening crescendo. Finally and suddenly culminating in a magnificent haze of passion, fear, love and hatred, that is "Man and Woman," by all odds one of the most finely conceived and dextrously fashioned plays of the year.

With its advent "Arrives" Mary Nash. Of her power and splendid mastery of subtlety, of her finish and poise, of her almost uncanny sense of balance, there is no longer the slightest doubt. Not a tint or a shade of the highly colored part entrusted to her did she miss. Not a mood, not a tone was beyond her reach. Scenes which required the sensitiveness of a Carter, the lashing fury of a Nazimova, unfolded under her magic in perfect rhythm and balance. Never was this more poignantly felt than in the last two scenes of the second episode, and in the scene which immediately preceded the final one. In these, every bit of skill an artist can command was at her beck and call.

Nor are the authors of that type who juggle scenes and characters to tease the purse strings of the public. They wrote with a sure knowledge of dramaturgy, much in the fashion of Hauptmann or Strindberg. They wrote with a mastery of the characters and their temperaments, with a clear psychological perception and an economy of means that was academic. Surely, strongly, swiftly, they built straight to the climax with perfect motivation and logic, scoring tricks and twists as one would a mounfebank, and the result was a triumph that was never in doubt for the slightest moment.

Holbrook Blinn, Curtis Cocksey and Wilson Reynolds were the other three members of a cast which includes only four.

### FRIARS HOLD "VILLAGE" NIGHT

To-morrow evening, January 29, will be Greenwich Village night at the Friars. Festivities will begin at 6:30, with dinner.

All the Village celebrities will be there, including the Provincetown Players, Barney Gallant, Sonia, Tiny Tim, Henri, Frank Lea Short, Al Herman, Zorach and his Nudes, Wynn and his sketches, Ruth Cramer and Janet Jackson, Olivette, Tom Wye's bathing girls, and some bobbed haired girls from the Village Inn.



# VAUDEVILLE

## "FLU" CLOSES ORPHEUM IN MEMPHIS

### ACTS STAY, AWAITING OPENING

MEMPHIS, Jan. 25.—The Orpheum Theatre, here, was closed last Saturday, together with the other theatres of the city, by order of the Health Board, owing to a violent outbreak of the "flu" that threatened to get beyond all control. It is hoped to have the situation in such shape before the end of the week that it will be possible to re-open the theatre, but nothing is certain about it.

The performers on the bill for this week are, as far as known at present, to remain here until the house is re-opened. Charley Maddock, of New York, had jumped "Not Yet Marie" here from St. Louis, only to find the house dark. Communication between him and the act, by telegraph, may result in its jumping to New Orleans tomorrow, Monday.

Other acts on the bill programmed for this week are Lydell and Macey, Ethel Clifton and company, Karl Emmy's Pets, Ergotti and Lillie, the Ja Da Trio and Regay and the Lorraine Sisters.

### MEMBER ILL, ACT LAYS OFF

MINNEAPOLIS, Minn., Jan. 23.—Jack Kennedy, of the act known as Jack Kennedy and Company, presenting "A Golf Proposal," was taken ill last week with pneumonia and forced to go to a hospital. Without any notice, the two younger members of the act, Billy Link, Jr., and Betty-Lou Hart, went on and did a double act for the remainder of the week. The three members of the act are staying here awaiting the recovery of Kennedy, when they will resume their route.

### HAD TO CANCEL

George Meyers, of the Meyers and Mehlinger act, took sick in Philadelphia early last week, with the result that the act was forced to cancel a two-week engagement at Keith's. He recovered during the week, however, and the act is booked at the Riverside, here, this week.

### JOE O'NEIL TO MARRY

Emily Proctor, of the chorus of "The Frivolities of 1920," at the Forty-Fourth Street Theatre, last week became engaged to Joseph O'Neil, assistant manager of Proctor's 125th Street Theatre. After their marriage, Miss Proctor will retire from the stage.

### BERT SOMERS HAS A KICK

Bert Somers has filed complaint with the N. V. A. against Burke and Walsh, claiming that the latter are using a gag involving the word "wrong," which he alleges is an infringement upon his material.

### CLAIMS "ROLEY BOLEY" BIT

Burt Melburne has filed complaint with the N. V. A. against John Cort, producer of "Roley Boley Eyes," claiming to have originated the sleeping porch scene used in that production.

### HENDERSON QUITS ORPHEUM

SAN FRANCISCO, Jan. 24.—Fred Henderson has tendered his resignation as manager of the Orpheum, taking effect February 1st. He will retain his financial interest.

### HAWTHORNE AND COOKE SAILING

Jack Hawthorne and Johnny Cooke will sail for England shortly where they will begin a tour of the English music halls.

### NEW ACTS

"Innocent Eve," a girl and music act featuring Lucia Solomana, Jack Marcus and Walter Booth, has been placed in rehearsal by William Barndell.

"Good Morning, Judge," a musical comedy act, opens at The Lincoln, Union Hill, shortly.

Pete Pinto and Jack Boyle, a new comedy act, opened a tour of the Loew time at The American recently.

Edmund D. Pardo, recently with the Famous Players-Lasky, is doing a new act in vaudeville called Edmund D. Pardo and Company, in which he will have the assistance of Julia King and another girl. Sam Morris wrote the act.

Ben Broberman and two girls will open shortly in a new dance act, now in rehearsal.

Pinto and Boyle, two men, in a comedy offering, to be booked through Lew Golder.

"A Night At the Cabaret," a musical, dancing and impersonating act, is being produced by Billy Lovett. Grace Constance, Gordon Frazier, Fatima and Charles Reed will be featured.

Alpha Crane and Delta Howard will open in Wilmington in a comedy act with special scenery, handled by Lawrence Schwab.

"Bohemian Life" is the title of a new dance act with six people, to be presented by Paul Durand.

Dick Buttner, formerly of the Constantine Dancers, and Bobbie Kean are preparing a new dance act for vaudeville.

Charles Hart and Beatrice Guire, who split their act recently, have reunited and are rehearsing a new offering.

Jimmy Rosen and Company will do a new sketch called "Treating Them Rough," in which Miss Lee will appear. The offering will be handled by Lou Shurr.

"The High Flyer" is the title of a new act to open at the Greenpoint Theatre this week with a cast of five. Produced by Lewis and Gordon.

Eddie Warren, formerly of Warren and Templeton, will do a new singing and dancing offering with his wife, to be billed as Ed. and Mabel Warren. Booked by Lou Shurr.

The Four Haigs, clowns, late of The Hippodrome, opened this week in a new vaudeville act.

### MOSS HAS NEW TAB

Hugo Jansen will shortly produce the "Rainbow" fantasy at the B. S. Moss Broadway Theatre. Ray Midgley is in charge of the staging of the piece. Edward Weinstein has written several melodies for the act, including some specialty interpolations from the house of Jos. W. Stern. This is to follow the "Fashion Show" act that has been holding forth at the Broadway.

### TWO NEW ACTS OPENING

Georgia O'Ramey, the musical comedy star, will open her vaudeville act the last half of this week at Proctor's Mount Vernon theatre. Harry Fox, with Edythe Baker, formerly seen with De Onsonne and Baker, will open on the same day at the same house in a new act.

### BOOKED FOR LOEW TIME

Nana, assisted by Monsieur Alexis and company, in a spectacular dance offering, and Emmett Briscoe and Evelyn Ward and Company, an act that has just come out of the West, open on Feb. 16 for an extended tour of the Loew time, booked by Abe Feinberg.

### SMITH CANCELS ALL TIME

Leon Smith, of Smith and Farmer, was taken ill on last Saturday and, as a result, the team was forced to cancel all further bookings. Smith is in bed with an attack of what is believed to be pneumonia.

## FAY PLANNING NEW HOUSE IN PHILLY

### STANLEYS REPORTED IN ON IT

PHILADELPHIA, Jan. 24.—Edward J. Fay, manager of the Knickerbocker Theatre here, the Providence Opera House, Providence, and Fay's Theatre, Rochester, is planning to build a new house here in which, it is said, he has the backing of the Stanley Company, picture people. A prominent site is said to be under consideration.

The new house will be something of a novelty, it is said, the plans calling for a double decker, the lower house, on the street level, to be used by Fay for vaudeville and a feature picture, and another house, upstairs, to be turned over entirely to film patrons. The upper theatre will run on the usual film theatre schedule, although the vaudeville part may give only two shows a day, despite the fact that Fay gives three a day in all his other houses.

Fay has carried on a more or less bitter war with the Vaudeville Managers' Protective Association, at one time, backed by some wealthy dry goods people of Providence, threatening to start a rival managers' organization, and, at a later date, giving testimony against the respondents in the vaudeville investigation conducted by the Federal Trade Commission. He is now reported, however, to have effected arrangements whereby he can get all the vaudeville he wants, something which he at one time said he could not do.

### MME. DOREE HELD OVER

MONTREAL, Can., Jan. 24.—Mme. Doree and her celebrities, who were held over for a second week, close to-night, after doing the largest business ever done by Loew's.

Mme. Doree put over a unique stunt for singing acts. She offered prizes for the four best local singers. Seventy-five applicants were tested out in full view of all—they being selected from the audiences. Out of these, sixteen were chosen and four of them tried out each day. On Friday, all sixteen were tried out, the audiences, acting as judges and selecting the four best. These were awarded loving cups.

### PUTS VAUDE IN MONTREAL

MONTREAL, Can., Jan. 24.—Another theatre has been added to the list of vaudeville houses in this city. Joe Howard is not going to produce musical stock at the Empire, and, accordingly, leased the house to John Fitters, for three years. It will play a vaudeville policy, booked by Walter J. Plimmer in New York.

### MIDGETS FRAMING NEW ACT

Major Johnson and Alec Bradley, two well-known midgets, who have been appearing in productions on the road, are framing a new vaudeville offering of song and dance and talk, and will open within two weeks on the big time.

### PHELPS FOLLOWS SINGER

CHICAGO, Jan. 24.—Frank Phelps will succeed Harry Singer as manager of the State Lake Theatre. He has been connected with the Shuberts for some time. Singer is now with the producing department of the Orpheum Circuit.

### ORR AND HAGER RETURNING

Charles Orr and Etta Hager, who for the past season have been in musical comedy, are to re-enter vaudeville again. They have a new act written by William Jenkins, Raymond Brown, and Jean Haver.

### DIDN'T LIKE BARD'S SPEECH

TORONTO, Can., Jan. 22.—American vaudeville performers appearing on the bill here last week with Wilkie Bard at Shea's Theatre had their fighting blood aroused when the British comedian was called upon by the audience to make a curtain speech. In part, Bard said:

"This is my fourteenth week in America and nowhere have I received such a welcome as in Toronto. (Applause.) I know by this that there is a British feeling in the audience.

"I was at a Masonic meeting in Cleveland, and, after hearing Americans talk regarding the war, the president called on me and gave me five minutes in which to talk. I told him I wanted only five words, 'The Allies won the war.' We British started the war and it was like a boxing contest of ten rounds. After nine rounds a fresh contestant steps in. You can readily see who won the war. I could have won myself in the tenth round."

The American performers who appeared on the bill were Johnson, Lou and Jean Archer, Emmet Devoy and Company, Wilton Sisters, Kharum, Lola Girle and Company, and Ernest W. Maughlin, scenic artist.

### NEW DANCER IN WALTON ACT

Maurice and Florence Walton, the dance team, have split temporarily. Maurice, who is Florence's husband, will sail for London Saturday on the Mauretania, to book future engagements. Florence will follow him later.

In the meantime Miss Walton will continue to dance at the Biltmore Cascades with Allen Sagan as her dancing partner. He is said to be the originator of the "Tickle Toe" dance.

### BAG PUNCHER RETURNING

Henry Stark, who bills himself as the champion bag puncher of the world, is returning to the stage, after an absence of several years. During this time he went from camp to camp, gratis, and paying his own expense, to entertain soldiers. He is at present appearing in the West, but comes into Chicago in February, to open on the big time.

### PAN HAS NEW MANAGER

SAN FRANCISCO, Jan. 24.—Roy Stephenson has succeeded John Cluxton as manager of the Pantages Theatre, here. Stephenson has been stage manager at the house for many years. Cluxton will most likely be placed in charge of the new Pantages Theatre which is rapidly nearing completion.

### SHAW TO PRODUCE NEW ACT

Billie Shaw, the dancer, who recently blossomed out into a producer, is putting on a new act for Abe Feinberg, called "A Married Woman's Conscience." It is a comedy sketch with special scenery and costumes and will open for a tour of the Loew time within a month.

### GOLDEN BOOKED WITH MOSS

Horace Golden, who has just returned from England, has been signed for a full tour of the Moss time. He opens in Philadelphia on Feb. 2, and plays all the time for full week stands. Jack Linder booked the tour.

### MANAGING MONTREAL HOUSE

MONTREAL, Can., Jan. 26.—M. Kasban, formerly manager of the Broadway Theatre, in New York, is now here managing the Holman Theatre. He is making improvements inside and outside of the house.

### SAYS MONKEYS USE HIS NAME

Great Richards has filed complaint with the N. V. A. against the monkey act known by the same name. Richards charges infringement of title.



# VAUDEVILLE

## PALACE

Possibly never since the opening of the Palace was there a more unfavorable condition for acts than at the Monday afternoon performance. The house musical director, together with two other musicians, reported sick and their presence was surely missed as the orchestra simply could not keep in time with any of the acts, especially while Billy Seabury and his company were on. Talbot O'Farrell, billed for fourth position, did not appear and Harry Hines came down from the Riverside. Intermission lasted twenty minutes and the audience became restless. However, the management overcame the obstacles and the last half ran smoothly.

The Pictures opened.

Mignonette Kokin and Fred Galetti opened the vaudeville portion with an act that is away from the usual offerings. Miss Kokin danced on her toes, impersonating well known artists. Galetti does little, but the big hit came when a monkey played a selection on the electric bells, to be followed by a "Barber" bit by two other monkeys. This caused much laughter and put the act over.

Charles and Madeline Dunbar strove to get over, but their material has long since passed its usefulness. Addressing an audience as "Hello Soaks" and "Where have you been all my life" have been done for many seasons past. Imitations of Chickens, Pigs, Cats and Dogs, the latter in a fight and one of them going off with a yelp, is also ancient. Miss Dunbar looked well and her partner seemed too self assured of his ability to score the desired results. Both could undoubtedly do much better with timely material.

Toto was enjoyed throughout his stay and his contortion work, together with the novel manner in which he presents himself, found an appreciative audience. The "Soldier" bit, wherein he becomes tangled with his wardrobe caused a riot of laughter.

The Mosconi Family repeated their hit of last week, completely stopping the show after showing their splendid dancing act.

"Topics of the day" were flashed during intermission.

Billy Seabury and Company presented an act that is replete with splendid dancing, gorgeous scenery and a bevy of pretty girls, who wore wonderful clothes. Bud Cooper at the piano, received individual applause for his efforts to keep the dances in rhythm, a hard job owing to the musicians. Seabury is a dancer par excellence and uncovered some steps that were heavily applauded. The Hope Sisters stood out from the others and the act is a big time feature, stopping the show.

Harry Hines has all the necessary qualifications of a successful single entertainer. His stories and songs were expertly delivered and he is possessed of a personality that radiates good cheer. He scored solidly with twenty minutes of real entertainment.

Valeska Suratt offered her new one-act play entitled "Scarlet." Although the story holds many impossible situations, Miss Suratt did well with her assignment as a cabaret singer. Eugene Strong and Walter C. Percival also played their roles with intelligence and read their lines to perfection. To those who are willing to excuse light sketch texture, this act will appeal and it will undoubtedly serve as a vehicle for Miss Suratt for some time. The audience accepted the playlet and gave to the star and her associates a big hand when the act concluded.

Harry Breen was up against the hardest proposition possible and the time is not far off before he will realize that a new "nut" act is necessary for next to closing on 'ig time bills. He struggled hard, but managed to get a few laughs near the finish.

The Gaudsmiths worked fast and held them in with their acrobatic novelty. Two French poodles are well trained and work with the boys, delighting all that stayed to the finish. J. D.

## VAUDEVILLE REVIEWS

### COLONIAL

The Ramsdells and Deyo, following the Kinograms, opened a vaudeville bill of exceptional merit. The first part of their offering is slow, but, after they came to the toe-dancing bits, the act ran very nicely and gave a good account of itself when reviewed.

Permane and Shelley started with their trapeze comedy bit and had the audience laughing at the predicament of Permane. The violin and concertina numbers were well played and pleased. The pair handle their material well in both the comedy and instrumental parts of the act.

Helen Trix and Sister Josephine changed places with Franklyn Ardell on the program. The program states that Miss Trix wrote the numbers in the act and whichever one of them it is, is to be congratulated on some very good work. Both are excellent deliverers of "coon-shouter" songs, of which the act consists, for the main part. The act can safely be cut, for speed purposes, for it ran too long when reviewed.

"The Wife Beater," when formerly used by Franklyn Ardell, was programmed as written by Herbert B. Toomer, who also used it for a while in vaudeville while Ardell appeared in a production. The program now states that Ardell and Frank McGettigan are the authors. The young lady with Ardell deserves some billing, for she handles her part of the act well. Ardell's delivery of the gags, which have not been changed with the exception of a few about prohibition, is laugh-provoking in itself. The audience here kept sending one laugh after another to Ardell's credit.

Although he was not programmed, Harry Breen got a reception on his entrance. Breen is using the same material which he has been delivering for the past five or more years. Despite the fact that many of his gags have been taken and used by other acts, he found no difficulty in scoring a big hit. Nevertheless, a little new material in his verses would be acceptable, for most audiences know his act almost as well as he does himself.

Frances Pritchard, recently in musical comedy, is back in vaudeville with a very pleasing dance offering in which she is assisted by two young men, Nelson Snow and Charles Columbus, both capable dancers. The act resembles that of Sheila Terry's in plot, but, as a whole, is on different lines. She was accorded a big hand on the close of the act and quite a few bouquets.

Cliff Nazzaro, with Gertie Cogert and Ernest Ferita, stopped the show, and if any other act but Pat Rooney and Marion Bent was following them, they could easily have stayed on for two or three more numbers. This lad is surely on his way to a standard headline position. He possesses a very pleasing voice, delivers well, plays the piano capably and also has quite some dancing ability. Gertie Cogert, with time, will develop into a second Belle Baker. She now does two character numbers in her solo, giving Hebrew and "Wop" dialect in it, and does it well. Ferita has an impressive manner of playing the violin that makes every one keep quiet and, at the end of his playing, applaud heartily.

Pat Rooney and Marion Bent, with their excellent company, stopped the show cold. Pat has put some new bits into his dance, and Marguerite and Frank Gill have also added some new steps to their bits. Marion Bent worked with her old time pep in her solo number. Lopez and his jazz hounds played meaner than ever, while Lucille Love and Lillian Fermoyle shook off five pounds a minute. Maude Drury also did her work well. Marguerite's dancing continues to be good.

Nat Nazzaro and Company, the latter being a young lad, closed the show with one of the best strong-man turns to be seen. G. J. H.

### ROYAL

With two acts going out of the bill at the last minute, Al Darling had to do a lot of hustling to get his show going right and, although it started late, there was very little trouble noticeable to the audience. Haig and Waldron and Migares and Company filled in.

The Curzon Sisters were brought up from closing position and finally got the show started with their iron-jaw work. The girls have cut out the flag-waving bit and are now using a white flag with a gold border, instead of the Stars and Stripes. Perhaps it is for the best, for the work of these girls deserves applause purely on its merits and requires no patriotic anthem to curry favor.

The Four Melodious Maids made a very good start for their offering but the rest of the act gives the impression that they have recently left a musical tab chorus. Two of them do a neat soft-shoe dance, but should look for music that is better than what they are using. With a few more numbers in which the quartette can harmonize, instead of some of the present material used, they will improve the act and find it easier going.

Nina Payne and Company were brought up from the second half and went off with one of the big hands of the bill. Miss Payne has arranged a routine of original and clever dances which she delivers very well. The "Cleopatra Cakewalk," a sort of Egyptian satire, is exceptionally good.

Evidently most of the gags about the army which George Austin Moore delivers in "coon" dialect were either forgotten by this audience because of their age, or weren't heard before. At any rate, he got some big laughs with most of them. The majority of the gags, however, have been heard with other acts.

Irene Franklin also seemed to be new to the audience, for very few of her old numbers, of which she sang the choruses, seemed to be remembered. She omitted the "Chambermaid" number, and only delivered those about the waitress, "Bringing Up the Family" and "Redhead." The song about the Hebrew girl was a riot, but the "Billion Vamp" number seemed to be "above their heads." After delivering the "Frenchie" number, she was called back for a curtain speech. George Fairman rendered capable assistance at the piano.

Howard Langford and Anna Fredericks cut a few bits from their "Shopping" skit, for it was almost 4:30 when they went on, due to an exceedingly long and unnecessary film about the U-35. How Langford manages to get over those gags which would call for rough work from the average audience, without offending, is a mystery. But he does it, and they went over very well.

Al Wohlman found himself among friends and almost stopped the show. He has some clever material and delivers it to good advantage.

Emma Haig and Jack Waldron were a bit handicapped by the absence of their set and the evident lack of rehearsing with the orchestra. Miss Haig is not wearing her hair in curls, which gives her an older appearance than she formerly presented. Their dancing needs no comment, for both are capable performers in this line.

Gleen and Jenkins have evidently left G. M. Anderson's "Frivolities of 1920," and were the comedy hit of the show. This is one team of black-face comedians who are original, and, in addition, versatile. Both deliver their patter well and also dance excellently.

Migares and Company closed the show with a novelty tight-wire offering and held them in, although it was much after 5 p. m. when they went on. G. J. H.

### RIVERSIDE

Martyn and Florence, man and woman, opened the show and did well with a number of juggling bits. None of the tricks are new, but all were performed with neatness and speed and won a big hand at the finish.

Dotson, the dancer, on second, scored a real hit with his fast and finely executed routine of dances. Dotson's act from start to finish runs at breakneck speed and the big applause he won at the act's finish stopped the show completely.

Frank Dobson and his Thirteen Sirens, after many months' absence from this house, are back with the same act which scored so strongly when first presented. The Sirens rank high among the musical tabloids, due to its fine settings, striking costumes, good cast and chorus and the excellent work of Dobson, who never allows the action of the piece to lag for an instant. The plot, while light, is sufficient to sustain interest between the rapid succession of songs and dances.

Lloyd and Christie did well in their talk and chatter. The act is practically the same as when presented last year by Lloyd and the late Avelling, with the exception of the introduction of some new material, timely and well handled. Following so much music, the men were obliged to work hard to keep the act from slowing up and succeeded excellently.

Wellington Cross assisted by the Misses Nancy Bell and Marion Saki, Ted Shapiro, and an unprogrammed young man dancer and girl, showed his new act for the first time at this house. It is rather difficult to designate the style of offering but it is made up almost entirely of songs and dances with a piano solo or two by Shapiro. Cross, who has improved greatly vocally, sang a number of selections excellently. Nancy Bell, a charming miss who sings and dances finely worked with him in several of the songs which went over in fine shape. A burlesque mind reading bit put a strong comedy punch in the act and successfully broke up a succession of songs and dances which might have become tiresome. Cross works in the audience in this bit and carried it over to a strong finish. The act is just the right length, the songs, while not new, are melodious, the dances well put on and the act is a fine bit of entertainment.

Following "Topics of the Day" in the second half of the bill Artie Mehlinger and George Meyers scored a decided hit with some of Meyer's new songs and a medley of his old time hits. Mehlinger works hard in putting the numbers over which combined with the catchy melodies of the composer, make of the offering an attraction which is sure fire.

Valerie Bergere and company in the comedy playlet, "The Moth," gave an excellent demonstration of the fact that vaudeville audiences have not grown tired of sketches. The little playlet, which is by Emmet Devoy, is well written, consistent and was finely played by Miss Bergere and her company. The story, not new by any means, is that of a young wife in poor circumstances who is tempted to leave home and go with a wealthy admirer. A blow on the head from a falling curtain pole causes her for a time to lose consciousness, and in her delirium she lives her future as it would be away from her husband. Deserted by the man she fled with, in a thrilling moment she takes his life, but is awakened from her delirium by the return of her husband who, in his absence, has sold an invention and tells her of his sudden prosperity. Miss Bergere did some remarkably fine acting and her support was excellent.

Harry Hines, doubling at the Palace, scored one of the hits of the bill with some new songs and clever comedy material put over as only Harry can. A new prohibition song with a Cuba twist was one of the brightest spots in the act.

The Lloyals, with the clever dog "Toque," closed the show. W. M.



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# VAUDEVILLE

## ROSE CLARE

Theatre—Audubon.  
Style—"1950 Girl."  
Time—Fourteen minutes.  
Setting—In one (special).

Miss Clare, a pretty brunette, works in front of a blue drop. A large chart in front of the drop proclaims "The 1950 Girl." Attired in a very becoming gown of champagne color, with pantallettes, Miss Clare announces in her opening number that she will try to show conditions thirty years hence.

In her first number she is a newly-wedded bride, talking to her imaginary husband and to an imaginary hotel-clerk, in the same manner that the husbands of to-day are supposed to talk to their brides. This leads to her reading a paper, at what is supposed to be the breakfast table. From this newspaper, she reads an account of a prize-fight between two girls, Gunboat Gertie and Knockout Rose. This is a dandy bit and went great when reviewed.

In the next bit, Miss Clare announces that she will now portray a school-teacher thirty years hence and calls the audience "children," as though they are the pupils. She "Tra-la-las" a tune to the audience and asks them to join in. Some of them will, for it is very catchy. Then she goes to her chart, turns the cover with "1950 Girl" on it, and another sheet, with a picture of an alarm clock is shown. She then explains to the audience that in 1920, alarm clocks were used, and, in an amusing manner, explains their purpose. The next sheet has a verse to the tune of the "Tra-la-la" bit about the alarm clock. Her next sheet shows a one dollar bill. She explains that the one dollar bill began to become useless in 1919 and then tells how it was taken out of circulation. Follows a verse about the dollar bill, done to the "Shimmy Dancer."

At this house, after taking a number of bows, Miss Clare rendered a curtain speech which evidently had been prepared. The act can be summed up in two words, "Refined Hokum," which is one of the rarest things to find.

## THOMAS E. SHEA & CO.

Theatre—Palace.  
Style—Playlets.  
Time—Twenty-two Minutes.  
Setting—In Three.

Thomas E. Shea is a welcome visitor to vaudeville, as the manner in which he presented his three versions of "The Cardinal," "The Bells," and "Dr. Jekyll and Mr. Hyde" is a masterpiece of histrionic ability. All three playlets are enacted after each is briefly introduced.

A father at home talks to his son of oldtime plays and the son explains that if Thomas E. Shea was present he, the son, would take him through the scenes. Lights out and Shea, as "The Cardinal," portrays the character excellently, giving a remarkable performance of the condensed version. In this, Lea Javne, as the daughter, gives good support.

After the scene, both father and son talk of another play, and Shea, as "Mathies," in "The Bells," repeats the action of the murder. "The Bells" has long been a classic and Shea surely made a great impression.

The last scene is the big punch of the act. Shea portrays the duel role of Dr. Jekyll and Mr. Hyde, and his quick change from the Doctor to the villainous Mr. Hyde, brought forth hearty applause. When Shea departs after the last scene, father and son grasp each other's hand and Shea makes his appearance in evening clothes.

The act will surely stand the acid test of vaudeville, as it is presented in a novel manner, with Shea, who is an artist, capably assisted by Edwin Holland and Daniel Jarrett—J. D.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 32)

### AUNT JEMINA & CO.

Theatre—Keeney's.  
Style—Jazz act.  
Time—Eighteen minutes.  
Setting—Full-cyclorama.

Jazz acts there are and jazz acts there will be, and among those which will be, unless we miss our guess is Aunt Jemima and her five syncopated bakers. Strange to say, there is no imitation of 'Frisco in this act, no high-jumping exercises called jazz dances, nor any of the frills and furbelows so common in jazz acts.

The act opens with an introductory number by Aunt Jemima, who, by the way, goes the oft-mentioned Sophie Tucker one better by quite a little bit. In this number she tells why she and her bakers got into vaudeville and after she has informed the audience all about it, she sings a blues number in a style all her own. She then exits to make a change of costume and returns after the band has played a solo and sings some more of the blues style of songs, for which her voice is particularly well adapted. Also, might we mention that in this number she shook a mean and shivery shimmy. For an encore, she helps the band out by playing the drums and singing a newly-published blues number. For a second encore, she has a special pickaninny song that is sure to make a big hit when it becomes a popular number.

This act bids fair to give jazz acts a run for its money, not so much because of its flashiness or brilliance, but because Aunt Jemima possesses real ability. S. K.

### GERALD GRIFFIN & CO.

Theatre—American.  
Style—"A Romance of Ireland."  
Time—Sixteen minutes.  
Setting—Full stage (special).

The mere fact that very few sketches that feature Irish minstrel work have been seen in vaudeville of late, gives one asset to Griffin's offering before it starts. In fact, Larry Reilly is about the only other who has offered anything of this kind to vaudeville.

Griffin has a company of two pretty girls and one man, who in the act takes the part of the girl's father. The playlet itself is just fair. It tells of the love affair of Griffin, who is known as Jerry, and one of the girls, who is stubborn in showing her affection to him. Her sister, therefore, pretends to be in love with him, and thus arouses the jealousy of the other, who, in the end, gives in. Griffin can easily have the plot of his offering fixed over to big time calibre, for it shows a lot of possibilities. As the act was reviewed, the one big asset in its favor was Griffin's singing, which is very good. He possesses an Irish tenor of a very pleasing quality. He sings four songs during the act and could get much better effect in the closing number with either a dim spot, or the stage-lights dimmed.

The cast is capable and gives good support to Griffin. It will undoubtedly find easy going at present on the small time and in the better class of small-time houses. But with the plot improved, the act should fit nicely into a big time bill. G. J. H.

### BESSIE CLIFFORD SAILING

LONDON, Jan. 20.—Bessie Clifford is scheduled to sail for America to-morrow, January 21.

### EDDIE HUME AND CO.

Theatre—Greenpoint.  
Style—Farcelet.  
Time—Forty minutes.  
Setting—Special exterior.

The reason the writer has styled this act a farcelet is that, to his mind, the situations presented in it are exaggerated to such an extent as to make them farcical.

The plot revolves around a certain Hank, or Caleb, who has just been promoted at the bank where he works. Everybody is under the impression that he has been made president, or vice-president, or something like that.

But no such luck; he has only been raised five dollars and made paying teller. His wife, however, as wives sometimes do, hearing that he has been promoted, starts buying clothes and automobiles and plans for the remodeling of the house. But Hank upsets all of these plans. His wife then becomes so disgusted with him that she threatens to leave him unless he does something bad to get himself talked about. He is too good to be true, she says.

The fellow living across the way from him, however, promises to fix that for him. Accordingly, he hires a professional vampire to compromise or ruin him, or do something to him. So well does she do her work that when his wife finally declares that she loves him and will be his slave, Hank refuses to be impressed.

Hume takes all the honors in the act by his antics, and his manner of putting over gags is such that no one can resist them. The young lady who plays the part of the vampire takes second honors, and we go on record as saying the going is easy. S. K.

### "A TOUCH IN TIME"

Theatre—Greenpoint.  
Style—Comedy playlet.  
Time—Thirty minutes.  
Setting—Four, special.

The scene is set to represent a dining or living room. Helen is a married woman, whose husband, a business man, has gone to Chicago. She invites Jack to visit her, for as is the case in most plots of this kind, she is lonesome.

Jack arrives, gets real chummy and comforting and all that, but nothing doing. She has invited him over for dinner and a chat, nothing more. While she goes out into the kitchen for some coffee, a man, whom Jack had never met, and presumably her husband, steps from behind the curtains that divide the room from the others and announces very calmly that he will kill Jack and his darling wife when he gets ready to do so. Also, at the point of a gun, he forces Jack to carry out his instructions.

After several situations have arisen and been squirmed out of by Jack and after the man with the gun has relieved him of \$1,000, his watch and chain, his cigarette case and all other trinkets that he happened to have, he tells Jack he and Helen will go to eternity when the light goes out. The light very obligingly goes out just then, but Jack and Helen do not depart for the hereafter. Then the real husband enters, is very friendly toward Jack and it develops that the first man was only a high-class crook who saw an easy mark and hit it.

The work of all the people in the act is very clever, but the comedy, in which it abounds, falls to the lot of the tall, elongated, refined Jack, who, we suppose is the owner of the act. S. K.

### SYLVIA CLARK

Theatre—Alhambra.  
Style—Singing and dancing comedy.  
Time—Sixteen minutes.  
Setting—In one (special).

After playing with "Hitchy Koo" for a while, Sylvia Clark, the "Klasy Little Klown" is back in vaudeville with a new drop, some new gowns and some new material. She opens in practically the same manner she did in her former vehicle and then goes into a song telling about the jokes she knows.

Her next number tells of a Spanish girl whose name is Rebecca something. She is also using a gag from her conductorette bit, which is not in the present offering. Some dancing is also included here. A ballad "It Might Have Been You" is rendered nicely and she closes with her old burlesque bit, "There Are Lots of Heroes on the Stage," which includes the dance of the "Phnoop-Num Bird."

Playing in a production has not changed Miss Clark any. She still radiates that pleasing personality which makes you like her even if you make up your mind not to. Her delivery and ability need no comment. Welcome home. G. J. H.

### FERN AND MARIE

Theatre—Proctor's 23d St.  
Style—Comedy.  
Time—Eighteen minutes.  
Setting—One and two.

It always has been and always will be a mystery to the writer why people insist on clotting up an act with good and bad material alike. Why not make it one or the other?

This act is just another example of the mingling of good and bad. Fern is a clever nut comedian, who should have no trouble getting along, for he possesses the ability to seize comedy opportunities when they present themselves. He also has a fairly good voice.

But Marie, a pretty girl, would make an excellent "straight" woman, and that's about all. Still further, why not eliminate the noisy, meaningless minstrel bit, the opening number, which doesn't mean a thing, and substitute some real clever comedy or farce bits, like the soldier business. It's a shame for Fern to waste time and ability on the kind of an act he has at present. With the act revised and improved it will have little trouble getting along anywhere, but, as it stands at present, it can hope for nothing but the small time. S. K.

### JULIAN ROSE

Theatre—Alhambra.  
Style—Monologue.  
Time—Fourteen minutes.  
Setting—In one.

It was very disappointing to hear the new monologue which Julian Rose is offering, after he has been doing stuff in the past that is so much better. "Levinaky's Lemon Sine" is the title of Rose's new act, written by Andy Rice. The offering is built around a new limousine which Levinaky has bought and gags about the car, his wife, his wife's relations and others are worked in.

The offering will do for the small time, but on the big time, better material is expected from a performer with the ability which Rose does possess. That is really the trouble with the act; Rose is far too clever to waste himself on an act of this kind. He works hard to put it over, but, since the material isn't there, it is really a waste of energy. The offering is weak and, unless Rose wants to use it on the small line, we would suggest new material. G. J. H.



## FOREIGN NEWS

## AUSTRALIAN ACTORS SEEKING ALLIANCE WITH ENGLISH

**Federation Starts Movement to Better Conditions of Performers in Antipodes—Managers United in Monopoly, Is Charge Made by Association**

SYDNEY, Aus., Jan. 24.—The Actors' Federation of Australia, an organization that embraces all the acting branches of the theatrical profession, has commenced an accentuated movement for the betterment of conditions. It is a direct result of the upheavals in the theatrical circles that took place in America, England, France and other countries, directly following the war.

The movement is made on behalf of the chorus and ballet people in particular, inasmuch as they are the most underpaid and abused members of the profession. However, everyone's grievance is being taken care of.

The purpose of this movement is, according to report, to break up a monopoly that has taken control of the Australian theatrical industry and is running it to suit itself. The managers have banded themselves together, set up a series of rules and regulations, which all must follow.

Among the most important things asked for is an increase in salaries to a standard

rate, the issuance of a contract that cannot be broken at will by the manager only, and the establishment of the right of the actor to arbitrate through his representative any disputes that may arise. Members of the Australian actors' body are being urged, when traveling to England or America, to join their various branch organizations there. For instance, an Australian actor, when in England, is told to join the Actors' Association; when in America, the Equity. A vaudeville performer is advised to join The Variety Artists' Federation while in England, and so on.

The Australian actors are also seeking to establish relations between their body and kindred bodies in all countries, similar to those which exist between the Actors' Association of England and the Equity Association of America. Their fight for betterment of conditions in Australia is being given financial and moral support by all actors' bodies in England, and by the English theatrical and daily press as well.

## J. L. SACKS SUED

PARIS, France, Jan. 24.—J. L. Sacks, well known on both continents, was sued here by George Carvey, the French actor, for breach of contract. When questioned by the court he showed a disposition to act up-stage. The following dialogue took place:

Q.—Did you not converse with George Carvey on the matter now being tried?

A.—I do not speak to artists on the street.

Lawyer—I beg your pardon, sir, you evidently had your new fur coat on.

The judge, in giving his opinion, said: "Mr. Sacks, you are trying to make yourself out a big man, too big for mere detail and too big to attend to minor matters, such as you consider this, leaving that to your subordinates."

## PARIS FIGHTING TAXES

PARIS, France, Jan. 22.—Theatrical interests here are preparing to fight the new list of taxes which the French Minister of Finance has prepared for the Cabinet to approve. In this list he proposes a tax of from 15 to 20 per cent on theatres and concerts, depending on the grade of performance. He asks a 20 per cent tax on dance and music halls, and proposes a tax of 10 per cent on motion pictures, boxing bouts and bicycle races. From appearances, the bill is in for a very stiff argument.

## FRENCH RENAME DANCES

PARIS, France, Jan. 24.—Inasmuch as the church has condemned the fox trot and other dance steps, Parisian dancing masters have decided to eliminate a step from the tango and re-name it the Habanera. They have added a step to the fox trot and called it the Spanish schottische. Some steps have been modified in the one-step and it has been named the American polka.

## BERLIN LIKES HAMLET

BERLIN, Germany, Jan. 24.—Max Reinhardt's International Opera House was made the scene of a second production recently when "Orestes," the Greek play, was taken off and followed by "Hamlet," in which Moissi, the popular star of drama just at present, played the title role. The production is an immense hit.

## GARRICK HAS NEW TREASURER

Fred Emde is now in charge of the box office at the Garrick Theatre.

## MORPHINE KILLS DANCER

PARIS, France, Jan. 24.—The death of Ciqui, at one time the star dancer of Paris, caused the police to institute a series of raids upon drug sellers.

Ciqui's arrival in Paris, her sudden rise to fame and equally sudden decline and loss of prestige, make a wonderful romance of the stage. Several nights ago she entered the Bal Tabarin with a male partner. They ordered wine and several other things. In the midst of an exceedingly fast fox trot, in which she and her partner gave an exhibition, with the entire ballroom crowd watching them, she dropped in a swoon and died in the dressing room a few minutes later.

Investigation showed death to be due to an overdose of morphine, given by "Mitzi," a showgirl. This started the drug ring round-ups and several very prominent people were taken and fined. The names have been withheld.

## PARIS LIKES "THE VERY IDEA"

PARIS, France, Jan. 24.—"The Very Idea," translated into French, was presented here this week at the Theatre Nouvel Ambigu and created quite a hit, the press being very kindly disposed toward it. Nancy and Jean Rieux wrote the French version, known as "Je Veux Avoir un Enfant."

The play was produced two years ago in New York with Ernest Truex in the leading role and Richard Bennet in the second role. Albert Brasseur plays the Truex role.

## STRONG FOR THE SHIMMEY

LONDON, Eng., Jan. 24.—The new Hippodrome revue, when it opens, will have in its roster a large percentage of Americans, particularly jazz artists. It is the intention of the management to introduce American jazz to the stage, and, in accordance with that plan, Gilday Gray, the New York shimmy queen, is being approached with an offer for next season. They want her to show London how to shimmy.

## HOUDINI DINED BY MAGICIANS

LONDON, Eng., Jan. 24.—Harry Houdini, who recently arrived in this country from America to open a tour of the Moss time, was given a big welcome back dinner by The Magicians' Club. The Great Raymond was chairman of the committee that arranged and gave the affair.

## CHICAGO NEWS

## GARRICK THEATRE BUILDING SOLD; REPORTED PRICE \$800,000

**Ground Lease on Which It Stands; Also Subleased for \$65,000 Yearly or Total of \$4,550,000. Was Opened As a German Theatre in 1893**

One of the Rialto's most prominent theatrical properties, the seventeen-story Garrick Theatre Building and theatre proper, has been sold by the Northern Trust Company, trustee for the estate of C. W. Partridge, to the Garrick Building Company, headed by Raymond L. Redheffer, for a reported price of \$800,000. The land underneath the theatre and office building, 80 feet frontage on Randolph Street, with a depth of 180 feet to an eighteen foot alley, owned by the Caroline B. Sears estate, of Beverly, Mass., has been sub-leased by the same company from the Partridge estate for seventy years from February 1, at a total rental of \$4,550, or \$65,000 a year.

## OPERA HAS HARD SEASON

One day opera is now the fad at the Auditorium, due, it seems, to unforeseen circumstances. It may be that Japanese temperament, however, is more tractable than the European variety. At any rate, Mme. Tamaki Miuri appeared at Saturday's grand opera matinee in "Chrysanthemum" as scheduled, and no change has been announced for the "Barber of Seville," which was offered Monday.

Artistic temperament, colds, "flu" and general indisposition of the stars during the Chicago engagement, has wrought such havoc in the opera program that patrons all season did not know what they were going to see after they were seated. Along with these troubles and the interference of the Juvenile Protective Association, this season of Grand Opera has been the most troublesome of all.

## CLOWN GIVES UP CHILDREN

Patricia and Elaine McGinnis, three-months-old twins of Charles McGinnis, former well known clown, have been given out for adoption by their parents, due to the fact that they are destitute. The parents have issued their appeals through the local press with the result that wealthy people have taken the girls.

## WRECKING WILSON AVE.

The Wilson Avenue Theatre is now being torn down and in its place will rise a new North side bank. It is planned to erect a first-class vaudeville house in this vicinity soon. It is said that the only theatrical interests controlling property in this neighborhood is the Western Vaudeville Managers' Association.

## ABNER ALI BEATS CHARGE

Abner Ali has been freed of the charge of assault and battery, which was preferred against him by an irate customer. The assault was the outcome of the customer becoming abusive and using obscene language, whereupon Ali proceeded to give him a thrashing. The arrest followed.

## "HITCHY-KOO" ARRIVING

Raymond Hitchcock and his new edition of "Hitchy Koo" will arrive at the Illinois on February 15. Notable in the cast will be Sylvia Clark, Florence O'Denishawn, Lillian Kemble, Charles Howard, Ruth Mitchell and Eleanor Sinclair.

## NEW HOUSE NEARLY READY

Barabee's Loop Theatre is nearing completion and will open its doors during the next few weeks. Feature motion pictures will be offered at the loop's newest picture house, with occasional vaudeville on Saturday and Sunday.

The Garrick is one of the best located theatres in Chicago, being practically in the center of the theatre district. The New Woods Theatre adjoins it on the east and the Olympic on the west. It has a long and interesting history that is closely identified with Chicago as a producing center. It is a replica on a smaller scale of the Auditorium Theatre, being designed by the same architects.

The Garrick has a seating capacity of 1,262. It was opened in 1893 during the World's Fair as The Schiller Theatre and offered German plays. These were not successful and it became the home of road companies. "Way Down East" was given on its stage for the first time.

## GETS PRIZE FOR INVENTION

LONDON, Eng., Jan. 24.—Rex King, the entertainer, has been given an award of \$500 by the Royal Commission on Awards to Inventors, for a device which will protect soldiers' pay accounts against all manner of damage. King, who was a paymaster during the war, is back in vaudeville with a new act called "Alone in a Wig Shop."

## BUTT THEATRES PAY DIVIDENDS

LONDON, Eng., Jan. 24.—The theatres under the control of Sir Alfred Butt, having declared their dividends for the year, show an average of 25 per cent earnings. The highest dividend paid was that of the Glasgow Alhambra, which gave 40 per cent, and the lowest were the Empire, Gaiety and Drury Lane, which paid 15 per cent.

## "DEAR ME" COMING IN

"Dear Me," a farce, will come to the Cort Theatre on February 8, replacing Nora Bayes in "Ladies First." It is a comedy by Hale Hamilton and Luther Reed and will have as its star Grace La Rue. Robert Loew, Henri Leoni, Marion Kerby and Mart Heisy are also in the cast.

## TURNER'S CAR STOLEN

John E. Turner is minus his automobile, which is reported to have been stolen from a loop street some time Saturday. The car has not, as yet, been found. This is the second car lost by Turner, the first having been found in a wrecked condition near the outskirts of the city.

## LEASE RUNNING OUT

The Shuberts only have two-and-a-half years more lease on the Garrick Theatre, which they assumed in 1902 on a twenty year lease, paying an annual rental of \$45,000.

## HOFFMAN HELPING LAIT

Jack Lait has secured the assistance of Aaron Hoffman in expanding his play, "Lead, Kindly Light." The play was acted in 1911 and has been on the shelf ever since.

## SIGN WITH PALAIS ROYAL

Al Handers Orchestra has been engaged by Barney Ferson for an unlimited engagement at the Palais Royal. Vaudeville and cabaret acts are offered in conjunction.

## HOFFMAN LEAVES HOLMES

Richard Hoffman has resigned from the Coney Holmes Agency. He was formerly booking manager for the Family theatres of the Interstate Circuit.



# NEW YORK CLIPPER

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## A GOOD IDEA

We have often felt that the press agent deserves a place in the heart of his countrymen. Speaking generally, he is the one individual engaged in the exploitation of something or other who is bent on anything but self-exploitation. Except, perhaps, in a few rare instances, he never grows famous by reason of his work for others.

On the other hand, he has been quite generally misunderstood, maligned and snickered at, until the phrase, "Another press agent yarn" has come to mean nothing more nor less than a contemptuous disbelief in any bit of information disseminated by the press agent.

But the work of this profession, in recent years at any rate, hardly warrants a contemptuous attitude toward its members. Nor are we unmindful of the old circus days when it was merely the duty of the press agent to concoct wild and extravagant tales which the gullible public might swallow; even as it occasionally happens in these days, when the theatrical publicity disseminator heralds a yarn that has absolutely no basis in fact.

What the public, for the most part, fails to understand, is that a goodly portion of the interesting and truthful news which appears in the newspapers, news dealing with almost every phase of our national existence, is furnished to editors of newspapers and periodicals by the very people who earn their livelihood as so-called press agents.

We are, therefore, glad to endorse the movement started here last week by a group of nationally known publicity directors for a better understanding and recognition of their labors. This movement took root in the form of the National Publicity Club, organized with a membership of thirty-three, but which seeks to gather into its fold a majority of the estimated 5,000 individuals throughout this country and Canada engaged in the profession.

Naturally most, if not all of the theatrical news disseminators will become members of this organization. There is every reason why they should become members, for it is to this branch of the profession, a branch from which, by the way, all of the other branches really sprang, that the greatest degree of what might be termed odium and misunderstanding attaches.

## TWENTY-FIVE YEARS AGO

Katherine Florence was with the Empire Stock Company, New York.

Larry Dooley, Josephine Sabel, Alice Raymond, The Quigley Brothers, John Brace, Armand and Granville, and Johnny Williams were engaged by Harry Rickards for his Tivoli Theatre at Sydney, Australia.

The Association of Vaudeville Managers of America was dissolved. A new organization entitled The American Vaudeville Association was formed with J. M. McDonough, President; Jules Hurtig, Vice-President; H. J. Seamon, Treasurer, and Felix Reich, Secretary.

Sam J. Ryan was with the "Duffy's Blunders" Company.

"Heart of Ruby" was presented at Daly's Theatre, New York, with Ada Rehan, George Clarke Sidney Herbert, John Craig, Alfred Hickman, Maxine Elliott and Sybil Carlisle in the cast.

"The District Attorney," by Charles Klein, was presented at the American Theatre, New York, with Wilton Lackaye, Frank Mordaunt, George Fawcett, Odell Williams, Edward J. Morgan, Lawrence Eddinger, Annie Irish, Effie Shannon, Adele Ritchie and Emma Stevens in the cast.

## Answers to Queries

P. S.—Yes, Pat Rooney and Marion Bent are married.

Paul Scot is an old time actor, manager, and, at present, is a dramatic agent.

R. S.—"The Toot Sweet Revue" was an all soldier show.

D. B.—Toney and Norman are again in New York after a lengthy stay on the coast.

J. G.—The routes of all burlesque shows are printed from week to week in this paper.

F. S. M.—The act you mention has dissolved. Both parties are now working in the films.

Answer—Paul Scott is an old time actor, manager, and, at present, is a dramatic agent.

St. A.—Sophie Tucker is at present in vaudeville doing a new act. She is married to Frank Westphal.

A. L.—Fallon and Brown both served overseas with the 27th Division. We do not know whether they were wounded or not.

K. M. L.—War tax is charged on each ticket separately. Two seventy-five cent seats would call for a tax of 16 cents, not 15.

Zaza—Mrs. Leslie Carter did appear in "Zaza." The theatregoer of today knows her mostly for her work in that. She is living in Europe at present.

W. D.—There are many theatrical lawyers in New York. It would be too much of a job to name them all. No, Bereznick is a Chicago lawyer.

F. J. H.—Mollie King has appeared on the vaudeville stage at intervals during her screen work. Yes, she was a musical comedy and vaudeville star before going to the silver sheet.

W. F. R.—The bet stands. Both of you are wrong and C is right. Guy Bates Post appeared in "The Masquerader" almost three years. He also played in "Omar the Tent Maker." Otis Skinner at that time appeared in "Mister Antonio."

A. F. I.—Daniel Frohman is head of The Actors' Fund of America. Yes, the Fund Home is open to all performers who desire to go there. You should address your inquiry to the Actors' Fund, Hotel Commodore, New York.

L. O. G.—Van and Schenck are two Brooklyn boys.

V. Q.—You might try Unity Hall or the Amsterdam Opera House.

L. P. E.—Jim Europe, the leader of the jazz band, was killed by one of his musicians.

J. C. B.—You can have your mail sent to this office. We print a letter list each week.

F. R. S.—Yes, Wright and Dietrich did give performances behind the lines in France.

T. H. G.—Harry C. Shunk was for many years with Dumonts and the Al. G. Fields Minstrels.

D. S.—The title of the picture featuring Jack Dempsey, is "Daredevil Durant." It is a serial.

J. C. H.—Kendis and Brockman wrote the words and music for "I'm Forever Blowing Bubbles."

L. T. S.—Dean and Thatcher appeared in New York in a talking and singing act in December, 1917.

F. N.—Jimmy Hussey, though perfect in his impersonation of a Hebrew comedian, is of Irish descent.

H. E. L.—Grock will not be seen again in New York for another year. He sailed for London on Monday.

D. M.—Earl Fuller's Novelty Band played at Rector's before it went under the present management.

J. H. A.—The "Sweep It Along" song and dance was done by Eddie Leonard when he was in vaudeville.

E. D. M.—You'll always find some in the Putnam or Longacre buildings, Broadway and Forty-second Street.

S. H.—Yes, there are two shows by that name. "Hip, Hip, Hooray" is the musical comedy, and the "Hip, Hip, Hooray Girls" is the burlesque.

R. J. C.—The Yorkville was originally a Loew Vaudeville house. When Loew's Orpheum was built it showed burlesque. It is now showing stock companies.

A. C. K.—The 86th Street Theatre was originally a Moss and Brill vaudeville house, later controlled by B. S. Moss and now by Loew, featuring photo plays.

## GILLESPIE SUCCEEDS ALLEN

LONDON, Eng., Jan. 24.—R. H. Gillespie, who for some time has been expert accountant for The Moss Tours, Ltd., has been appointed General Manager to succeed Frank Allen who retired because of ill health after forty years of connection with the tours.

## MOSCOVITCH HEADS LIST

LONDON, Eng., Jan. 26.—Maurice Moscovitch is the reigning favorite of London theatrical stars. In a list of the greatest histrionic achievements of the past year, compiled by critics of the local papers, Moscovitch as "Shylock" heads the list. Ellen Terry is second, Quartermaine and Sybil Thorndyke, third and fourth.

## CURZON AND EADIE JOIN

LONDON, Eng., Jan. 24.—On the 31st of January, there will be given a revival of "The Admirable Chrichton," in which Dennis Eadie will play the butler. This will be under the joint direction of Frank Curzon and Dennis Eadie.

## STRIKERS GIVE BENEFIT

PARIS, France, Jan. 25.—The scheduled performance for the benefit of the strikers of the opera are being given, as per schedule. The Italian singers and dancers at the opera have given their assistance, as have several other organizations.

## Rialto Rattles

### LIGHT HUMOR

How do you like my match trick?—It's sure fire.  
What do you think of the light effects? They're electrical.

### SUGGESTIONS FOR PUBLICITY

It's a funny thing nobody has offered the five expelled Socialists Assemblymen a route in vaudeville. Look at all the good publicity gone to waste.

### TRY AND GET IT

We understand that three or four people are suing Carlyle Blackwell for damages. If they win they lose, for all of Carlyle's money goes in alimony now.

### MAKING IT RIGHT.

Now that an invention has been perfected whereby a piece of music, as it is played, will be shown in various colors, to depict its moods, we suppose it will be perfectly all right for a critic to say "It is a colorful piece."

### UP AND DOWN MAIN STREET

Al. Jolson was seen with a new pair of shoes last week. Must be collecting his salary regularly.  
Dave Steinhart has bought a new pair of rubbers, an umbrella, a raincoat and cap someone else divorced.

### SO WOULD WE

A letter from a correspondent reads as follows: "I would like very much to make the acquaintance of Vie Quinn, as I feel I would like to marry her. Can you tell me how to do it?" Boy, if we knew, this office would be minus one of its staff.

### STANDING HEADLINES

(For special use by theatrical reviewers.)  
Greatest dancing act in vaudeville.  
Should find the going easy.  
Wonderful production; best the writer has ever seen.  
Should make a good turn for small time, big time, any time.

### THE PUTNAM BLDG. REPORTER

Jack Linder no longer eats in Child's restaurant.  
Bert LaMont is advocating the freedom of Ireland.  
John Robbins still spells his name with two b's.  
Abe I. Feinberg has discovered a new hair on his head.

### CRUELTY TO AUDIENCES

We move for the incorporation of a Society for the Prevention of Cruelties to Audiences on a platform advocating the abolition of  
Songs about Haig and Haig and other wet stuff.  
Acrobatic acts using the handkerchief stall.  
Songs about the times when everything was cheap.  
Imitations of Eddie Foy, Frisco, Eddie Leonard, Al. Jolson, and Sophie Tucker.

### HOW IT IS DONE

First you take a melody, haunting and strange,  
A little bit here and there you change;  
Add some poetry without rhyme or whit,  
And you've written a popular comedy hit.  
For a ballad the recipe's almost the same,  
First you give your song a motherly name;  
Some stuff about mother and the love that she gave,  
And over your ballad the public will rave.  
Song writing is only a trade with a trick,  
You must know how and what to pick.  
An appealing title you chose, don't you see,  
And for the rest of your life, collect royalty.  
Yes, of course you do—Maybe.



# THE ZIEGFELD FOL "MY BABY'S"

SUNG BY DELYLEAL

A marvelous natural double song by Jos. McCarthy and Harry Tierney, America's  
triumphant Musical Comedy Classic "Irene" by James Montgomery—now p

**A Sensation! That's All**

## THE VAMP

**VAMP A LITTLE LADY**

By **BYRON GAY**, Composer of "Sand Dunes"

**Get it before it gets you!**

BOSTON  
181 Tremont Street

MINNEAPOLIS  
216 Pantages Theatre Bldg.

SEATTLE  
301 Chickering Hall

PHILADELPHIA  
Globe Theatre Building

NEW ORLEANS  
115 University Pl.

ST. LOUIS.  
Calumet Building

SAN FRANCISCO  
Pantages Theatre Building

CHICAGO  
Grand Opera House Building

CLEVELAND  
Eliastone Building

Everybody adm  
Sensational Hit! Eve

## PEG

**That's why Everybody is**

By **HARRY WILLIAMS** and

**LEO FIST**  
711 Seventh Ave.

A Stone's Throw from the Palace Theat  
TORONTO, Yonge Street



# OLLIES SONG HIT! S ARMS"

ALDA & COMPANY

ica's sensational song writers who also wrote the lyrics and music of that  
y now playing to capacity houses at the Vanderbilt Theatre, New York

admits it's a  
Everybody's right!

# EGGY

is singing "Peggy"

and NEIL MORET

**IST, Inc.**  
New York

Next to the Columbia Theatre

Long Street

A CERTIFIED HIT

# GOLDEN GATE

Gets the Kind of Applause That Thrills  
You Through and Through

By KENDIS & BROCKMAN

Writers of "LONESOME" and "BUBBLES"

DETROIT  
213 Woodward Ave.

INDIANAPOLIS  
122 Pembroke Arcade

CINCINNATI  
710 Lyric Theatre Bldg.

KANSAS CITY  
Gayety Theatre Building

MILWAUKEE  
134 Grand Avenue

PROVIDENCE  
511 Caesar Misch Bldg.

LOS ANGELES  
836 San Fernando Building

BUFFALO  
485 Main Street

PITTSBURGH  
312 Camerphone Building





# HARRY VON TILZER'S

RUNAWAY YEAR. THE SAME OLD LUCKY HOUSE FOR ACTORS  
NOTHING BUT HITS.

VAN and SCHENCK'S Big Novelty Hit

## ALL THE BOYS LOVE MARY

A BEAUTIFUL OBLIGATO FOR HIGH CLASS SINGERS  
YOU WILL HEAR IT EVERYWHERE  
**CAROLINA SUNSHINE**

WONDERFUL WALTZ FOR ORCHESTRA AND BAND  
BEAUTIFUL DUET FOR SINGERS  
**CAROLINA SUNSHINE**

Our  
2,000,000  
Copy Song

## CAROLINA SUNSHINE

The Top Liner  
of All  
Hits

BIGGER  
THAN EVER

## THEY'RE ALL SWEETIES

THE SWEETEST  
COMEDY SONG  
IN YEARS

GOOD FOR  
ANY MONTH

## WHOA JANUARY

A RIOT OF  
LAUGHS

SONG AND INSTRUMENTAL  
GREAT FOR DUMB ACTS  
**CAROLINA SUNSHINE**

A NEW IDEA  
IN COMEDY SONGS

## HE WENT IN LIKE A LION AND CAME OUT LIKE A LAMB

MALE, FEMALE, IRISH AND DOUBLE VERSIONS

BEAUTIFUL SPOTLIGHT SONG  
GREAT FOR QUARTETTE  
**CAROLINA SUNSHINE**

LOOK FOR OUR BIG DOUBLE PAGE AD. IN THIS ISSUE ON OUR SENSATIONAL HIT

## WHEN MY BABY SMILES AT ME

SWEEPING EVERYTHING BEFORE IT

## HARRY VON TILZER MUSIC PUB. CO.

222 West 46th Street, New York

BEN BORNSTEIN, General Manager

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Suite 205 Carl Lamont Mgr.

DETROIT—TUXEDO HOTEL  
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Herman Darewski Music Pub. Co.



# MELODY LANE

## FIGHT OF WOOLWORTH AND MUSIC MEN IS NOW IN FULL SWING

**Publishers Declare They Will Continue to Exploit High Priced Numbers. Laugh at Syndicate's Singer Paying Statement.**

**"No Retail Stores Can Make a Song Hit," Say Publishers**

The story of the declaration of war by the big Woolworth retail syndicate on the music publishers, printed first in the CLIPPER of last week, set the whole world of music publishing by the ears and was the big topic of conversation throughout the week. The story was picked from the CLIPPER by other publications and rewritten from other angles, but the story as printed in this publication is the true and authentic one.

The Woolworths are not contemplating entering the publishing field as has been published, but have started a fight on the music men who are featuring the high priced or thirty cent numbers, and are making a strenuous attempt to reduce the price to the old ten cent rate, or six and a half cents a copy wholesale. The first move of the syndicate is to concentrate its selling efforts on a ten cent number, try in every way to put it over as a big national hit and then follow this up with some other similar number. In other words, the Woolworths are about to try to make a hit, a piece of work which has in the past been strictly up to the publisher, and which they say can never be accomplished by any retail syndicate no matter how big or strong.

The great number of high-priced songs which have during the past few months been issued by the publishers of popular music which in the past generally retailed for ten cents and which the professional forces have successfully exploited, has left the Woolworth music departments in a precarious condition in so far as the handling of hits is concerned. Fully eighty per cent of the hits of the present season are of the high priced order, and these are automatically off the Woolworth counters, as the highest retail price of music in these stores is ten cents per copy.

The Woolworth concern will not depart from its ten cent retail policy and the publishers unhesitatingly say that the day of ten cent music is past. That increase in production have made the publication of any number so expensive that if it is to be exploited through the ordinary channels, it must be wholesaled at a price greatly in excess of the Woolworth rate or a big loss will be recorded. The contention of the Woolworth concern that the big increase in production cost is due to the many branch offices the various publishers maintain, the publishers say is ridiculous. They maintain that with the elimination of every branch, music under present conditions could not be sold at the six and one-half cent rate. They further say that the Woolworths in failing to adopt a price-raising policy in their music departments and raising the retail rate, have only themselves to blame for existing conditions, and should not blame the publisher. The publishers say that had the syndicate put the retail price of music up to fifteen cents that it could have paid the publisher ten cents a copy, and the thirty cent publication in so far as the regular sheet music is concerned would never have been dreamed of.

A meeting of the members of the Music Publishers' Protective Association was held on Saturday afternoon and was attended by a representative of every member. The Woolworth matter was thoroughly gone over, and a vote of the members showed that they were unanimously in favor of maintaining the high priced rate. The statement that the syndicate might pay singers in the theatres was laughed at.

The matter of sending a delegation to wait on E. Z. Nutting, of the Woolworth concern, to explain the absolute necessity of maintaining the high-priced numbers was discussed, but as dozens of the members stated that they had in person gone into the matter at great length with him the idea was abandoned.

Every member of the organization called upon for his views at the meeting stated that the publishing of music to wholesale at six and one-half cents per copy was business suicide and could not for a moment be considered. The outlet for the high-priced numbers is large, and the publishers state that if necessary they can get along well without the Woolworth business.

One of the members mentioned the position of the well known and successful song writers, and stated that almost without exception they demanded the high-priced publication with the big royalty which it carried, and stated that the best writers will not place a number in which they have confidence unless they are assured that it is to be issued as a high-priced publication.

Rumor has it that all the big publishers who are featuring the high-priced numbers are to lose their trade listing with the Woolworths, and that only such numbers as are in big demand will be handled at all. This could not be verified, although it is well known that one of the Woolworth representatives recently made inquiries of a number of the publishers regarding their intentions in the high-priced publication matter.

In the meantime the Woolworths are going ahead with their exploitation campaign in connection with the first number which they announce they are to make a nation wide hit, and the publishers are watching the outcome with much interest.

In discussing the situation, one of the representatives of the Woolworth concern said, "We have no idea of going into the publishing business. That is a move we will never make unless actually forced into it, but the day of ten cent music is by no means over and we must get it for our customers. The bulk of business which we did on our music counters last year was the greatest in the history of our career and we believe it will continue to increase. We believe ten cents is the logical retail price for a popular song and do not believe it is worth thirty cents, and should not be raised to that figure. A production number is a different proposition, but with the ordinary run of songs we think ten cents is a fair price to ask."

### "PEGGY" SCORES QUICKLY

"Peggy," a new song recently released by the Leo Feist house, has scored one of the quickest hits on record. It was purchased a few weeks ago and work was not planned to commence on it for several weeks, but it has leaped into such quick popularity that it is being released through all the Feist branches. It is one of the leaders in the big Feist catalogue.

### MUSIC MEN TO MEET

The Music Publishers' Association of the United States will hold a special meeting on Tuesday, February 3, on the second floor of the Grand Central Palace. Matters of importance affecting the entire music publishing trade are to be discussed at that meeting.

### "RAINBOW" FANTASY STAGED

"The Rainbow Fantasy" is the name of a new production which will be seen at the Broadway Theatre on February 1.

Music will play an important part in the piece and Edw. F. Breier and Edw. A. Weinstein are responsible for several especially written melodies, including specialty interpolations from the house of Jos. W. Stern & Co.

Of great interest is the information that Raymond Midgley is in charge of the staging of the production. "Ray" Midgley's name is a byword in Chicago for the big things in theatrical and musical circles. Among the well known examples of his work has been the staging of Geo. Damerals' "Merry Widow" musical comedy, Eva Tanguay, Blanche Ring, "Charlotte," skater of New York Hippodrome fame, in her review at Terrace Garden, Geo. Chooose's "Bride Shop," and a notable collection of prominent reviews.

### RAY SHERWOOD BACK FROM TRIP

Ray Sherwood, of the Vandersloot music house, is back in New York after a successful trip through the middle west. Ray has combined professional and trade work on the trip and has not only sold a big quantity of the Vandersloot publications but has placed songs with many well known singers.

### HENRY BURR SONGS FEATURED

"Oh! My Lady" and "I've Found the Nesting Place of the Bluebird" were the feature songs in the Songwriters' Jubilee held last week at the North Star Theatre. "Henry Burr" night proved a big drawing card, and a crowded house heard the weekly presentation of songs from the various houses.

### KAUFIELDS TO PLAY PALACE

The 3 Kaufields, a new vaudeville act, composed of Irving and Jack Kaufman and Arthur Fields, the phonograph singers, will be heard at the Palace Theatre next week in an act in which they will sing a number of the songs which they have sung for the phonograph companies.

### BERLIN PUTS OVER "QUICK HIT"

The Irving Berlin house is claiming one of the quickest hits on record in the new song "I'll See You in C-U-B-A," a novelty lyric set to a particularly pleasing melody. It is by Irving Berlin, and although but a few days old is being sung by scores of vaudeville's best singers.

### FULLER TO MAKE RECORDS

Earl Fuller, the leader and manager of a score or more of Jazz bands and orchestras, and music publisher as well, is going into the phonograph record business. His new company, called the Earl Fuller Record Company, has been incorporated for \$500,000.

### JOHN BLACK SIGNS

John Black, one of the writers of the famous "Dardanella," has signed a contract whereby he is to write exclusively for a term of years for the McCarthy & Fisher Co. He has placed six new numbers with the house for early release.

### W. C. HANDY ON THE ROAD

W. C. Handy is meeting with much success placing the new Pace & Handy publications on his business trip through the West and South. He is expected back in New York on February 1.

### KORNHEISER OUT AGAIN

Phil Kornheiser is back at his desk in the Feist professional department after a week's absence at home, where he was confined with an attack of influenza.

### MINNIE BLAUMAN ILL

Minnie Blauman, of the Irving Berlin professional staff is ill at her home with influenza. Her sister, Lily, died of the same ailment early last week.

### SONGWRITERS ORGANIZING

A number of meetings of song writers have been held during the past few weeks and a new organization to be called the American Songwriters' Syndicate has been practically completed. The new organization plans to write and publish popular numbers, all to be sold at ten cents per copy. The money derived from the sale of these as well as the royalties from mechanical instrument concerns, is to be divided equally among the members of the new organization, which at present is to be limited to ten members. In this way the writers figure that a hit for one is a hit for all, and should one of the writers be a little off his batting stride for a few months the work of some other who is hitting around three hundred would keep him in good health and spirits.

One of the first moves of some of the members of the organization was to call on the Woolworth Retail Syndicate to discuss business, and the news of the call started the rumor that the Woolworths were going into the publishing business. The outcome of the call on the big retailers is said to have been an arrangement whereby the buyer, if he thought the publications meritorious, would take good care of the numbers, give them a good display, and possibly place some big orders for the numbers which showed the strongest.

The songwriters, pleased with the way they have been received in this and in other quarters, are going ahead rapidly and hope to be established in the publishing business within the next few weeks.

In the meantime they are planning a big vaudeville act to give the new songs the first start on the road to popularity.

### STARK AND COWAN OPEN

Max Stark and Rubey Cowan have opened their new music publishing establishment at No. 234 West Forty-sixth Street. Their new songs are "He Was Everybody's Buddy," "If You'll Come Back," "There's Just a Little Touch of Dixie In Your Eye," and "You Can Stay But That Doggone Fiddle Must Go." A throng of singing actors were at the new offices all day Monday learning the new numbers. Among the prominent acts were Kranz and La Salle, Swift and Kelly.

### NICE BOOKS VAUDOGRAPHS

"Vaudographs," the song and motion picture combination invented by Ben W. Levy and put out by the music house of B. D. Nice & Co. to be used in popularizing the Nice song compositions, has been successfully booked in the vaudeville theatres. A long route had been laid out, and the houses in which the film has been shown report that it is a success.

The film, which runs about fifteen minutes, gives a great impetus to song popularization, and the Nice compositions are going big in the centers where the film has been shown.

### "FLU" HITS THE MUSIC HOUSES

The return of the influenza epidemic has hit the music publishing houses particularly hard. None of the big houses are running with a full staff, and several are badly crippled. The professional departments have suffered the greatest, many of them keeping open with less than half the usual force of employees.

### THOMAS & WALKER TO MOVE

Thomas & Walker, who for the past two months have been located in the Gaiety Theatre building, have leased offices at No. 152 West Forty-fifth Street and will take possession early next week.

### LANG IS NOW BUSINESS MANAGER

Billy Lang, formerly of the Boston office of the Broadway Music Corporation, is now connected with the New York office of the company and has been promoted to the position of business manager.



THIS IS THE MELODY YOU ARE HEARING EVERYWHERE

HARRY VON TILZER

Is Handing You



For when my ba-bu

Words by ANDREW B. STERLING & ED

TED LEWIS SENSATIONAL H

HARRY VON TILZER MUSIC P. O.

HERMAN SCHE Prof.

BEN BORNSTEIN, General Manager

CHICAGO—STATE LAKE BLDG.  
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PHILADELPHIA—KEITH THEATRE BLDG.  
Suite 705. Harry Link, Mgr.



FEATURED BY HUNDREDS OF VAUDEVILLE ACTS

THE MOST  
NATURAL HIT  
IN YEARS



ED LEWIS *Music By* BILL MUNRO

IN **GREENWICH VILLAGE FOLLIES N.Y.**

P. CO. 222 West 46th St., New York

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Ted Emery, Mgr.

MURRAY BLOOM, Supervisor

LONDON  
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# JEROME H. REMICK & CO.

(THE HOUSE OF REAL SONG HITS)

## "HAND IN HAND AGAIN"

Whiting and Egan's beautiful companion ballad to their wonderful song hit, "Till We Meet Again."

## "MY ISLE OF GOLDEN DREAMS"

The real waltz song success of the year. Singles, doubles, harmony acts send for this wonderful song; dumb acts and musical acts send for the waltz. By KAHN and BLAUFUSS.

## "THE IRISH WERE EGYPTIANS LONG AGO"

Bryan and Smith wrote a great comedy song in this one. If you haven't heard it, send for a copy today.

## "IN YOUR ARMS"

That great fox trot ballad we just purchased from the Maurice Richmond Co. By FLOYD and GLASER.

## "YOUR EYES HAVE TOLD ME SO"

The most beautiful high-class ballad on the market. By KAHN-VAN ALSTYNE-BLAUFUSS.

## "WHEN IT'S MOONLIGHT ON THE SWANNEE SHORE"

A corking good 2/4 song—just the sort you've been asking for. By WHITING and EGAN.

## "ALL I HAVE ARE SUNNY WEATHER FRIENDS"

KENDIS and BROCKMAN'S latest ballad. Splendid quartette and harmony arrangements especially written for this song.

## "THE DARKTOWN DANCIN' SCHOOL"

Here's a peach of a fast song by GUMBLE and YELLEN, the boys who can certainly write 'em. A surefire novelty hit.

## "VENETIAN MOON"

We're telling you now that this will be the sensation of the season. It's one of those natural, surefire hits. Fox trot and ballad. DON'T OVERLOOK THIS GREAT SONG. By KAHN-MAGINE-GOLDBERG.

## "I AM CLIMBING MOUNTAINS"

KENDIS and BROCKMAN'S Successor to "I'm Forever Blowing Bubbles."

Professional Copies  
Vocal Orchestrations

EVERYTHING READY FOR YOU  
Call at one of our offices if you can—if not, write

Male and Mixed Quartettes  
Special Harmony Arrangements  
By George Botsford

# JEROME H. REMICK & CO.

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BROOKLYN—566 Fulton Street  
PROVIDENCE—Berkshire Hotel, Eddie Mack  
BOSTON—228 Tremont Street  
PHILADELPHIA—31 South 9th Street  
WASHINGTON—9th and D Streets, N.W.  
PITTSBURGH—244 Fifth Avenue  
CLEVELAND—Hippodrome Building

SEATTLE—321 Pike Street  
ATLANTA—801 Flatiron Building  
BALTIMORE—323 North Howard Street  
SALT LAKE CITY—Linden Hotel  
DETROIT—137 Fort Street, West  
TORONTO—127 Yonge Street  
CINCINNATI—515 West 6th Street  
MINNEAPOLIS—218 Pantages Building

PORTLAND, ORE.—322 Washington Street  
SAN FRANCISCO—908 Market Street  
ST. LOUIS—The Grand Leader  
CHICAGO—634 State-Lake Building  
LOS ANGELES—427 South Broadway  
BUFFALO—485 Main Street  
AKRON, OHIO—M. O'Neil Co.



# BURLESQUE

## REPORT NEW WHEEL IN PHILLY

### HOUSES NOT NAMED, HOWEVER

PHILADELPHIA, Jan. 24.—An announcement that the Century Amusement Company, of this city, is about to start a burlesque wheel, was made this week by a man who said his name is E. Herbert Carlitz.

When questioned regarding the new wheel, where it is going to operate, who is behind it, how many houses it has and who is going to produce for it, Carlitz did not seem willing to furnish much information, simply stating that it was not incorporated and that he was its General Manager. He said it would open the doors would be announced at the end of the present season.

When asked about booking fees, Carlitz said that they would be \$125 weekly, which, in view of the fact that the Columbia and American wheels charge much less, makes one familiar with burlesque wonder how well acquainted he is with the business.

### LEAVING "RECORD BREAKERS"

CLEVELAND, O., Jan. 24.—Jack Crawford and Bert Humphreys have given in their notice to Jack Reid to close with the "Record Breakers" in Chicago. They have received an offer to return to Omaha and produce stock at the same house they were working in when they joined Reid's show last Summer. The Misses Wilson and Dollard will also close with the show at the same time, in order to open with Mr. and Mrs. Crawford in Omaha.

### FOLLETTE REPLACES LEVY

Fred Follette replaced "Sheriff" Jack Levy as advance man of Strouse and Franklyn's "Round the Town" in Washington this week. Follette has been with Barney Gerard a number of years and closed as manager of the "Girls de Looks" in Chicago on account of illness several months ago.

### O'NEAL SIGNS NEW CONTRACT

Harry O'Neal, "straight" man of the "Bon Tons," signed a five-year contract last week with a booking agent to appear in a dramatic show on Broadway commencing next season. He has a pay or play guarantee contract of no less than twenty-five weeks.

### WATSON'S ELECTRICIAN CLOSING

WASHINGTON, Jan. 23.—Tom Hatfield closes as electrician of Billy Watson's "Parisian Whirl" here Saturday. Charlie Belden will take his place.

### CLOSING IN BROOKLYN

Gus Reber, Al Dupont and Forest Nelson will close with the "Sliding" Billy Watson Show at the Star, Brooklyn, Saturday night.

### "KID" KOSTER CLOSSES

Charlie "Kid" Koster, advance man, closed with Rube Bernstein's "Follies of Pleasure" last week in St. Paul.

### AL FLATICE REMAINS

Frank Natly did not open with Rube Bernstein's "Bathing Beauties" last week. Al Flatice remains with the show.

### GOING INTO STOCK

PHILADELPHIA, Pa., Jan. 24.—Bert Samuels is booked to open in stock at the Gayety, this city, shortly.

### FAMILY GETS MARTELL ESTATE

The will of the late Henry Martell, one time acrobat and, at the time of his death, part owner of the Empire and Casino Theatre, Brooklyn, and a director in the Columbia Amusement Company, was filed last week and admitted to probate in the King's County Surrogate's Court. It directs that the property, real and personal, left by him be divided as follows:

Mrs. Anna K. Wallum, widow, receives the real property, including the buildings and improvements thereon, and the house furnishings used and connected therewith. Also all of the stock held by him in the Empire Theatre Company of Baltimore, Md., and also all of his American Liberty bonds. The remainder of his estate, equally between his two children, Harriet A. Magaw and Lottie K. Wallum, both of 1166 Dean street, Brooklyn.

Martell's real name was Herman H. Wallum, and at the time of his death he was sixty-one years of age. He took the name of Martell when he joined the famous Martell Family of Acrobats.

### SCENERY DAMAGED

The fire which destroyed the adjoining property to the Haymarket Theatre, Chicago, recently caused, through smoke and water, more than \$500 damage to the costumes and scenery of the "Sweet Sweetie Girls," playing the house.

### RE-SIGNS ARTHUR MAYER

Arthur Mayer has been re-signed by Max Spiegel to work opposite Abe Reynolds in the Abe Reynolds' Revue next season. Spiegel had an option on Mayer's services, of which he took advantage.

### HUNT SIGNS FOR 3 YEARS

Rube Bernstein last week signed Jack Hunt, of the "Bathing Beauties," for three more years, commencing next season. He will be the principal comedian and will also produce the show next season.

### HAYES GETS THE COIN

St. Louis, Mo., Jan. 22.—The Edmond Hayes Own Show had the biggest opening of the season at the Standard last Sunday. They did \$1,900 on that day.

### LEAVING THE SQUARE

Gus Hill has engaged Billie Robinson for his "Keeping Up With the Jones" company. She will join the show next week, and will close at Kahn's Union Square Saturday night.

### SIGNS FOR HASTINGS SHOW

Sidney Hamilton will join Harry Hastings "Razzle Dazzle" Company in Altoona, Pa., today (Wednesday). She replaces Vic Dayton, who left the show Saturday, in Pittsburgh.

### CLUB MEETS NEXT SUNDAY

The Burlesque Club will hold its monthly meeting next Sunday. President James E. Cooper will preside.

A number of matters of importance are to be taken up.

### WENN MILLER OUT

Wenn Miller will close at the Union Square next Saturday night. He has been at this house for two weeks. Harry Mandell opens there Monday.

### HAD THE "FLU"

Miller Evans, of the Stone and Pillard Show, was confined to his room in the Gayety Inn, Brooklyn, last week, with an attack of the "flu."

## CENSOR ASS'N WATCHING ALL SHOWS

### COMPLAINTS ARE TABULATED

PROVIDENCE, Jan. 24.—That the recently organized association of censors who, at their meeting at the Hotel Astor, New York, formulated a set of rules within which they wish the theatrical business, particularly burlesque, conducted, are keeping a close tab on all shows, became known here this week when one of them stated that a system of having one of their members see a show each week and make a report, had been put into operation.

The association, at its meeting, banned all "nances" characterizations, bare legs and girls working in the aisles, among other things. All instances where these ideas are not conformed with are to be tabulated and, at the end of the season, it is said, the worst offenders will be called to the attention of the wheel officials with the request that they be warned before the opening of the next season. Then, if they go out and continue to do what the censors believe to be offensive, the law will be invoked in whatever city the show is playing in and an effort made to correct the practice that way.

As yet, this official said, very few complaints had been filed and, all in all, he said that burlesque was not nearly as black as it has been painted, judging by the reports in hand.

### SIGN FOR REVUE

Vevene Webb, prima donna, Ruth Parker, soubrette, Lea Gapska, dancer, Alete Doree, toe dancer, Marie Thompson, Kitty Astra, Betty Kaye, Ethel Walsh, Margie La Rue, Daye Crandall and Hortense Kussell, have been signed for the new Hugo Jansen revue that goes into the Broadway Theatre shortly. They were engaged through Roehm and Richards.

### HERK GOING WEST

I. H. Herk, Charles Baker, "Rube" Bernstein, Henry Dixon, Joseph Schlank, of Sioux City, and Joe Emmerson, left New York Tuesday, for Chicago, St. Paul, Minneapolis and Indianapolis.

Baker and Bernstein will go from there to Hot Springs for a week. Emmerson is going to New Orleans. Herk will return to New York.

### OPERATE ON LENA DALY

SCRANTON, Pa., Jan. 22.—Lena Daly, soubrette of the "French Frolics," is confined to the Mercy Hospital, this city, where she has been operated on. She is recovering, however, and expects to rejoin her husband, Ed Daly, manager of the "French Frolics," in a week or so.

### METZGER CLOSING

Frank Metzger will close as agent of the "Sport Girls" in Indianapolis, Saturday night. Joe Stalkneck will be transferred from the "Sweet Sweetie Girls" to do the advance work of the "Sport Girls."

### LEAVE "FRENCH FROLICS"

Gladys Jackson and Claire Walker have closed with the "French Frolics." A new prima donna and ingenue have joined.

### "TEMPTERS" HAS NEW SOUBRETTE

Babe Malcolm has replaced Margie Hilton, who closed as soubrette with the "Tempters" a short time ago.

## "GIRLS DE LOOKS," BARNEY GERARD SHOW FILLED WITH COMEDY

Barney Gerard's "Girls-de-Looks," at the Columbia, is a far better show this season than when we saw it last year at this house. Jos. K. Watson and Will H. Cohan are the principal comedians now and far outshine Hoey and Lee, who were with it then. These two men, both portraying different types of the Hebrew character, scored a big hit Monday afternoon.

Watson, a natty appearing fellow, using a small mustache in his make-up, did a higher type of character. He is a clever fellow, getting many laughs without saying anything, just by the expression of his eyes. Cohan, using the crepe beard, was equally as amusing in his own style of work. The boys work well together and, as a comedy team, stand out.

A classy and neat looking "straight" is Ray Montgomery. This young man has a fine stage presence, works easy, can talk and knows how to "feed" the comics for laughs. He can also put over a song and has a fine wardrobe.

Andy Gardner is doing Patsy the office boy, a comedy part which he carries out excellently. This is the first time we have seen Gardner in several years. If our memory serves us correctly, it was on the old Empire Circuit we saw him last. He is funny and has made a "come back." While not doing an awful lot, he handles himself well and has no trouble in selling his stuff.

Hallie Deane, a dandy ingenue soubrette, was liked by the Columbia audience Monday. She makes up pretty, has attractive blonde hair, and we like her style of working. She dances well, can read lines and puts a number over. Her dresses have been selected with good taste.

Hilda Le Roy, the prima donna, rendered her numbers nicely and looked pretty from the front. The wardrobe she displayed was pleasing to the eye.

Gussie White is the soubrette. Evidently she was suffering with a cold, which was noticeable in her numbers.

Gerard staged a rather novel opening, with the chorus girls appearing one at a time, without singing, until they were all on stage, when Montgomery led the first number.

The title of the book is "Slitkin and Slotkin," refined lawyers, and it tells a story all through the show. There are a few bits woven in here and there that are both refreshing and funny.

The "check" bit of Cohan, Gardner and Watson was very well done, as was the "raise in salary" bit offered by Watson, Gardner and Cohan.

Watson and Cohan were exceptionally amusing in their talking specialty about the North Pole.

The "telephone" number of the Misses White and Le Roy, assisted by some of the chorus girls, was well staged and prettily given. Mlle. La Viva did some neat hand balancing at the finale of the number.

Watson offered his specialty in one, which called for a big round of applause. His material is good and he put it over well. The same can be said of the parodies he offered.

Ray Montgomery and Miss Deane were very successful in the duet they offered. They sang nicely and did a neat little dance at the same time.

The political scene, in which Cohan was running for the office of Senator, was packed full of laughing situations. In his speech, Cohan was very amusing. Watson was his campaign manager and between the two, they kept the audience constantly amused.

The prison scene in the last act is another good comedy offering, from beginning to end. There are many situations in this scene that Watson and Cohan, assisted by Montgomery and Gardner, worked up to a big laugh.

Mlle. La Viva, a most graceful dancer, offered an acrobatic toe dance that more than pleased.

The girls in the chorus are costumed exceptionally well and are a pretty lot who work nicely.

The "Girls-de-Looks" is a Barney Gerard success, and, as a comedy show, we would ask for no better.

SID.

### HELEN ADAIR LEAVING

Helen Adair will close at Kahn's Union Square a week from next Saturday, to return to her home in Pittsburgh, on account of the illness of her mother. She will return to the Square again.

### TO PRODUCE ED RUSH SHOW

Ed Rush has engaged Lew Rose to put on the book and work as principal comedian with the "Cracker Jacks" next season.

## BURLESQUE NEWS

(Continued on Page 23)



## To The Singing Profession!

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Lou Thomas is ill with influenza.

Dave Wallace has returned from Bermuda.

Frankie LaMarch is playing clubs in Chicago.

Gene Buck is building a home at Great Neck, L. I.

Elizabeth Irving is now general understudy in "Scandal."

Clifton Webb has been added to the cast of "As You Were."

Ed. D. Robinson, of the Lorman-Robinson Shows, is in New York.

Fred Schaeffer has been appointed manager of the Crotona Theatre.

Emily Stanton, formerly with "Chu Chin Chow," is going into a cabaret.

Bru Rumely, the Dandy Dancer, is doing "straight" in Zarrow's big show.

F. C. Cody has acquired the rights to a four-act melodrama by W. E. Nelson.

Mark Howard, blackface comedian, has a new single written by W. E. Nelson.

May Shea is at Lakewood, N. J., recovering from bruises sustained in a recent fall.

G. Lester Paul has been engaged by Harry Mack for "The Daughter of the Sun."

Abe Brin has returned to the Orpheum offices after a week's absence caused by illness.

The Knickerbocker Five, a jazz band, has been signed with the "Hotel de Jazz" act.

Frank Shea put on a minstrel show for the American Legion Post at Leonia, N. J., last week.

Ida St. Leon, in "Mamma's Affairs," has signed a long-term contract with Oliver Morosco.

Mrs. Gene Kane, of Kane and Mallory, is now in St. Alexis Hospital, recovering from an operation.

Ben Nelson has resigned from his post as musical director of the Alhambra Theatre, Brooklyn.

Lilly Hewitt has been added to the chorus of Kitty Gordon's new show, "Lady Kitty, Inc."

George Boyd is resting at his home in Boston, prior to leaving for the Coast to appear in pictures.

Harry Beresford has been engaged for the principal role in "Shavings," the Henry W. Savage comedy.

Rose Langson, late of "Listen Lester," has left that show and is going into a new Cort production.

Harry Marks Stewart will open at Kahn's Union Square on Monday, Feb. 9, booked by Ike Weber.

Mildred Baker has been routed over the M. V. M. A. in a new novelty single written by W. E. Nelson.

Thais Magrane will appear with George Probert in the "Unknown Purple" at the Majestic Theatre, Boston.

Eddie Hopter, of The Darcy and Woolford office, lost his brother Nat, last week, through pneumonia.

Mabel Burke, instead of Mabel McCane, was the act against which Claudius and Scarlet made a complaint.

## ABOUT YOU! AND YOU!! AND YOU!!!

Sybil Carmen will open soon in Ziegfeld's "9 O'clock Revue" and the New Amsterdam Roof midnight shows.

Muriel Cole, Ernest Shaw and Gordon Mitchell have replaced the first cast for Billie Shaw's "Pistols For Two."

Ernest Latimore, formerly of Latimore and Lee, is now associated with George Choos, as his general manager.

Langdon McCormick, author of "The Storm," is seriously ill with grippe at his home in Mountain Lakes, N. J.

Donald Duff is going back into vaudeville after two years on the editorial staff of the Newark Morning Ledger.

Barrett Greenwood and Ferne Rogers were added, last week, to the cast of "Fifty-Fifty, Ltd.," in Columbus.

Rosalie Stewart returned to New York last Thursday after a two-weeks' trip to the Middle West on business.

Harry Belmont, who was vaccinated in Toronto three weeks ago, has been unable to work since and is still very ill.

Theda Bernard has been booked for a twenty-week tour over the Keith time, opening in Syracuse on January 29.

Dorothy Meadow and Harry Hopkinson are rehearsing a new act at Rochester. They will go into vaudeville.

Claude Beerbohm intends to produce a new play next month entitled "The Bonehead," by Frederic Arnold Kummer.

Edward Emery has been engaged to appear in the play in which Florence Nash is to be starred by Henry W. Savage.

Whitford Kane, co-author of "Dark Rosaleen," will go to Dublin this Summer, where he will produce the play.

E. Lyall Swete, who is to stage "Mecca" for Morris Gest, arrived in this country last week, accompanied by Mrs. Swete.

George Anderson, husband of Fritzi Scheff, has completed a drama in four parts which bears the title "The Fence."

"Butch" Shelley, of the Rose Sydel Show, was given a box party by members of the Pan Club, at the Casino, Brooklyn.

Mayme Remington, who recently underwent a serious operation in the American Hospital, Chicago, is recovering rapidly.

Alice Shorkey, of "The Follies," who last week underwent an operation in the American Hospital, Chicago, is convalescing.

Daniel McCarthy, who recently handed in his resignation as auditor to Cohan and Harris, has decided to remain with the firm.

Geirge Sofranski was confined to his home with an attack of grippe last week, while Ruth Leden took charge of the office.

Lou Tellegen was forced to omit two performances of "The Lust of Gold" in Jacksonville, Fla., last week because of illness.

O. H. Cushing and J. Edward Davis have formed a partnership and will be seen in a new act entitled "The Chiropractic."

Lew Rose has returned to the show business after an absence of six years as assistant manager of Moss' Hamilton Theatre.

Loretta Ferris, late of The Pekin Revue, has been engaged by John Cort, and will open shortly in one of his new productions.

Frankie Burns and Barbara Reed were suddenly taken ill while playing at the Palace in "Last Night" and had to leave the show.

Dorothy Golden, a member of "Hello, Alexander" company, is out of the cast for a few weeks, having to undergo an operation.

William Roselle, last seen in "The Walk-off," opened last week in the leading male role in "My Golden Girl," in New Haven.

Clay Clement, the new Alcazar leading man, has arrived in San Francisco and will be seen for the first time in "The Matinee Hero."

Helen Hayes has been engaged to appear in "Bab," and also in Eugene O'Neill's "The Straw," under the direction of George Tyler.

Lola Williams has recovered from her illness of a year's duration and has returned to vaudeville with her husband, Chester Spencer.

Carl Hayden, of Cohan and Harris' "Going Up" company, last week lost his eldest sister, Mrs. Andrew Booker, who died in Chicago.

Mimi Aguglia was presented with a silver service by the cast of "The Whirlwind" before the closing of the show at the Standard Theatre.

John Schram, a Secret Service operative, is to enter vaudeville with a Secret Service playlet, under the personal direction of Frank J. Noonan.

Marie Laurens, wife of the late Charles Lockwood, will make her home in Hornell, N. Y., while administering the affairs of her late husband's estate.

Billy Curtis, booking agent, is going to South America early in February to take care of a revue to be staged for the Sequin tour in Buenos Ayres.

Fred Bishop returned to New York last week after eight months as stage director for the musical stock company at the Alcazar, Portland, Ore.

Julia Bruns arrived in this country last week after a year in Paris and London, where she appeared in "Business Before Pleasure," and pictures.

Florence Norman, who appeared as "Vice" in "Everywoman," has been engaged as one of the artist's models in the "Greenwich Village Follies."

Victor Morley, who has been in London for the past year, returned last week and left for New Haven to join Victor Herbert's "The Golden Girl" company.

Henry Hull, who has been playing in Toledo in "39 East," last week became the father of a son, who was named Shelley Hull, after the child's late uncle.

Clara Buckham Ford and Frederick Le Mar Easter, both former pupils of Kosloff, are rehearsing a dance routine for their entrance into musical comedy.

George Ramsden, English comedian recently arrived in this country, has been routed for a tour of the Canadian variety houses in a new act.

George M. Cohan assumed the role last week played by William Harrigan in "The Acquittal," when the latter was forced to retire from the cast as the result of illness.

Mrs. S. A. Golden (Julia Lee), of Charles Bornhaupt's office, was presented with a gold wrist watch by Percy Reiss, the English agent, prior to his sailing for England.

Santry and Norton were cancelled for several weeks of Butterfield time through the illness of Helen Norton (Mrs. Santry), who has undergone an operation for appendicitis.

Rachel Barton Butler, who wrote the Harvard prize play, "Mama's Affairs," has contracted with Oliver Morosco to write plays for the next five years for him exclusively.

Leila Rhodes (Mrs. Charles B. King), of 305 West Seventy-second Street, became the mother of a baby girl weighing seven pounds last week. King is on the road with a sketch.

Tinney Hilson, ingenue of the "Girls of the U. S. A.," will take four weeks' rest after the show plays Hurtig and Seamons. She will rejoin the company again at the Gayety, Boston.

Willie and Eugene Howard, Kitty Gordon & Co., Jack Wilson & Co., Williams and Wolfus, John Burke and Mignon were among those who appeared at the Schubert concerts last Sunday.

Frank Myston Kelly, cartoonist-actor, was forced to close with "The Little Girl in a Big City" company in Scranton, Pa., and has been confined to his bed for the last two weeks with pleurisy.

Rose Bunnin, of the vaudeville team of Downing and Bunnin, was granted a divorce last week by Judge Sullivan, in the Superior Court of Chicago. She was represented by Leon A. Beresniak.

A. P. "Happy" Benway, comedian with the Seven Honey Boys, celebrated his twenty-seventh anniversary as a black-face performer at the State Lake Theatre, Chicago his week.

Margaret Lawrence has extended her contract with the Selwyns, whereby she will continue to co-star with Wallace Eddinger in "Wedding Bells" in New York until the late Spring.

Dorothy Antell, who injured herself while playing Poli's Hartford Theatre, during Christmas week, is still confined to the Hartford Hospital, where she will be for several weeks to come.

Mme. Anna Ott, a Russian soprano who arrived in this country Saturday night, has been detained at Ellis Island because her passport failed to specify that she was bringing in her year-old child.

Sydney Wire, connected with the editorial staff of the Florida Metropolis, has signed as general press representative with the Lorman-Robinson shows, to open the season at Jacksonville, Fla., February 21.

May Pickard, formerly an American actress, but now the Countess Cowley, arrived here last week and, with her sister, will buy an estate in Virginia, where the Count, Countess and her sister will live.

Allene Durano, for the last four years leading lady in Cohan and Harris companies is to retire from the stage to assist her husband, George A. Otto, formerly of the University Trio, in business in Windsor, Canada.



# SONGS IN THE HEART OF THE PUBLIC

*"A Ballad"*

**"YOU'RE A MILLION MILES FROM NOWHERE"**

( WHEN YOU'RE ONE LITTLE MILE FROM HOME )  
*A Ballad That Reaches The "HEART"*

*"A Comedy Song"*

**"ALL THE QUAKERS ARE SHOULDER SHAKERS"**

( DOWN IN QUAKER TOWN )  
*A "HEARTY" Laugh In Ev'ry Catch Lines*

*"A Double Song"*

**"HOW SORRY YOU'LL BE"**

( WAIT'LL YOU SEE )  
*A "HEART to HEART" Talk Put To A Wonderful Melody*

*"A French Song"*

**"COME ON AND PLAY WIZ ME"**

*This One Will Sneak Into Your "HEART"*

*"A Lullabye"*

**"BYE-LO"**

*In The Bottom Of Our "HEARTS"*  
*We Know It's A Hit*

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# DRAMATIC and MUSICAL

## "MAMMA'S AFFAIR", MOROSCO PRIZE PLAY, IS CLEVER COMEDY

"MAMMA'S AFFAIR"—A comedy in three acts by Rachel Barton Butler. Presented by Oliver Morosco, at the Little Theatre Monday evening, January 19, 1920.

### CAST

Tommy Hooper.....Little Billy  
Henry Marchant.....George Le Guere  
Eve Orrin.....Miss Ida St. Leon  
Mrs. Marchant.....Miss Katherine Kaelred  
Mrs. Orrin.....Miss Effie Shannon  
Dr. Brent Jansom.....Robert Edeson  
Mrs. Bundy.....Miss Amelia Bingham

Metropolitan premieres, as they go, are always more or less interesting affairs. But the first New York showing of "Mamma's Affair" was a performance of exceptional interest, for, aside from marking the opening of the rejuvenated and enlarged Little Theatre, a new playwright and a prize play were introduced to this city's theatre-goers.

The new piece is, indeed, a prize, setting forth a well written and defined plot, which, in addition to having a sincere and distinct punch as a laughmaker, is human and thoroughly entertaining. In fact, it was so thoroughly delightful as to give rise to repeated calls for the author. But the young dramatist remained invisible throughout the whole evening.

Morosco, aside from being able to pick a "winner," has shown an equally keen insight into showmanship, by providing the piece with an exceptionally strong cast. And there is little doubt but that the piece will have a long and successful run.

Amid the homespun atmosphere of the New England foot hills, Miss Butler pictures two mothers. One has a daughter, the other a son. Naturally, they are bent upon marrying their respective offsprings to each other, although the two younger people are totally unsuited. And to make matters worse, the girl's mother is a most trying hypochondriac, and the boy's only remaining parent is much the same, but in a different way.

Finally, the imaginary ills of the mother drive the girl to a real nervous breakdown. A doctor is called in and correctly diagnosed her case as too much mother, and an overdose of her youthful, unwilling suitor. During the course of treatment that follows, the doctor becomes so interested in his case as to forget the dreams of a bachelor and the girl responds to his treatment so readily that they soon find themselves in love with each other. It is in this manner that the author brings her play to a close with happiness for those who deserve it.

Effie Shannon, as the complaining mother, and George LeGuere, as the pallid suitor, are so effective in their respective roles to be irritating—of course as characters. Ida St. Leon, as the heroine, gives a forceful impersonation of her character, and Robert Edeson typified the strength and honesty of the middle-aged physician. Little Billy, as an impertinent bell boy, furnished some of the best laughs of the evening. Others who contributed good performances were Amelia Bingham and Katherine Kaelred.

## LUBOVSKA STARTING WORLD TOUR

Desiree Lubovska interpretative dancer, has been booked by Maxim P. Lowe for a world solo dance tour beginning next month in Paris. Following a tour of the larger cities of the continent, she will go to South America. She will present a program of dances of her own creation, including the Egyptian one which she created in the Hippodrome program last year.

## GUILD TO CELEBRATE

The annual theatrical festival, closing the sixth year of the Catholic Actors' Guild, will be held on Friday, February 15. George M. Cohan, Brandon Tynan and Gene Buck will direct the entertainment. A special meeting of the Guild will be called in the near future to make further arrangements.

## PUT WASHINGTON IN PLAY

"George Washington," an historical play dealing with the first president of the United States, will be presented by Percy Mackaye. Walter Hampden will appear in the role of the "man who never told a lie."

The play will be brought to Broadway eventually, but will be given its premiere at the Belasco Theatre, Washington, on Washington's Birthday, February 22, under the direction of the George Washington Memorial Association.

## "POWER OF DARKNESS" SORDID AND DISMAL YET IS GREAT PLAY

"THE POWER OF DARKNESS"—A drama in three acts by Leo Tolstoy. Presented by the Theatre Guild, at the Garrick Theatre Monday evening, January 19, 1920.

### CAST

Anisya.....Ida Rauh  
Akoulina.....Marjorie Vonnegut  
Peter.....Henry Stillman  
Nan.....Maud Brooks  
Nikita.....Arthur Hohl  
Akim.....Frank Reicher  
Matryona.....Helen Westley  
Marina.....Bertha Broad  
Mitrich.....Erskine Sanford  
Simon.....William Nelson  
Bridegroom.....Walter Geer  
Ivan.....Henry Travers  
First Neighbor.....Mary Blair  
Second Neighbor.....Grace Ade  
Driver.....Robert Donaldson  
Police Officer.....Richard Abbott  
Best Man.....Michael Carr  
Village Elder.....Milton Pope  
Matchmaker.....Noel Leslie  
First Girl.....Grace Knell  
Second Girl.....Mary True

With an overshadowing atmosphere of gloom, "The Power of Darkness" is a sordid and dreary tragedy. But, for all its murky abyssus, the piece was splendidly acted and, for those who are interested in the curios of the theatre, it will no doubt prove a source of delight.

Although this was the first presentation in the English language, the piece is by no means new, having been written some forty years ago. During the late '80's, it was presented in Paris, and the German stage, a little later, welcomed its hideousness when the free theatres of the Central Empire became its havens. Still later, Russia gave welcome to the piece and one might venture to say that it would create a flurry if presented there now.

With all its sordidness and gloom, though, Tolstoy's play carries a terrific moral lesson.

The story sets forth the abysmal degradation of a peasant family. First comes the murder of the consumptive husband, by his wife, who lives illicitly with their hired man. The guilty pair then marry and the new husband plunges into further depths of licentiousness and bestiality. His animalistic desire chooses his stepdaughter for his victim, and again he assists in a murder, that of the girl's illegitimate child. And so it goes, crime after crime. However, in the last act comes atonement through confession and recognition of God.

In the role of the old father, Frank Reicher plays with great power. Helen Westley is good as the beldame mother and Arthur Hohl develops every sordid trait of the peasant husband. Others who contributed were Ida Rauh, Marjorie Vonnegut, and Maud Brooks.

## OTIS SKINNER RETURNS IN PLAY WRITTEN BY WIFE

"PIETRO"—A drama in a prologue and three acts by Maud Skinner and Jules Eckert Goodman. Presented by Charles Frohman, Inc., at the Criterion Theatre Monday evening, Jan. 19, 1920.

### CAST

#### IN THE PROLOGUE

The Court Interpreter.....J. T. Challee  
The Bailiff.....Walter F. Scott  
Tomlinson.....Robert Smiley  
Keith Oliphant.....Thurlew Bergen  
The Jail Matron.....Madalyn Kent  
The Bambina.....Elizabeth  
Pietro Barbano.....Otis Skinner

#### IN THE PLAY

Peter Barban.....Otis Skinner  
Alfred Peyton.....O. B. Clarence  
Anna.....Ruth Rose  
Keith Oliphant.....Thurlew Bergen  
Keith Oliphant, Jr.....Robert Ames  
Clark.....William Bouell  
Padre Michetti.....Clarence Bellair  
Jarrod.....George Harcourt  
Miguel.....Joe Spurlin  
Teresa.....Mary Shaw

The star bearing the name of Otis Skinner has again made its appearance in the theatrical heavens of Broadway, this time in a play written by his wife.

"Pietro," has been admirably cut and fitted to the histrionic talents of the actor. In fact, it is all that a play should be, telling its story in the terms of the theatre rather than in strict accord with the probabilities of actual experience, though one finds it not less engrossing on that account.

Briefly, the plot revolves about an Italian, acquitted of the murder of his wife. He takes his bambino and finds a new land, where he rises to wealth and power. His daughter ripens into womanhood, a lovely creature. She is wooed by the son of a district attorney who, eighteen years before, had prosecuted her father. The men meet and there are instant recognitions. Then Pietro's wife, for whose disappearance he could not account and for whose murder he had been accused, re-appears.

The former prosecutor's objection that he will not permit his son to marry the daughter with spontaneity and warmth been cast an indelible stigma now no longer holds good. It becomes even less an argument when the wife reveals that her husband's prosecutor had known, during the trial, that he was guiltless of the crime. With this revelation, the woman wanders back to the mystery from which she suddenly emerged and Pietro is released from the life of concealment and deception which he has endured for his daughter's sake.

Mr. Skinner's character, that of Pietro, was one that gave ample opportunity for some admirable acting, which, needless to say, was handled in the most artistic of manners. Ruth Rose impersonated the daughter with spontaneity and warmth of feeling. Thurlew Bergen was the District attorney and Mary Shaw the unworthy wife.

## WIFE SUES FRANK MAYO

LOS ANGELES, Cal., Jan. 21.—Mrs. Joyce Eleanor Mayo has filed suit for separate maintenance against Frank Mayo, actor, and at present a director for the Universal Film Company, in the Supreme Court, here. She bases her suit on the charge that he has been spending large sums of money on other women, especially on Daymar Godowsky, daughter of the noted pianist, Leopold Godowsky.

## PRISCILLA DEAN MARRIES

SAN FRANCISCO, Jan. 24.—Priscilla Dean, the motion picture actress, was married this week to Wheeler Oakman, also a film actor. They were married under their real names which were given as Priscilla Fitzpatrick and Vivian Eichelberger (Oakman).

## SET BARA PLAY OPENING

The first performance of "The Blue Flame," Theda Bara's new starring vehicle on the legitimate stage, will be at the Columbia Theatre, Far Rockaway, on February 13. The supporting company includes Earl House, De Witt Jennings, Horace James, Walter Abell, Alan Dinehart, Royal Stout, Thais Lawton, Kenneth Hill, Donald Gallaher and others.

## WOODS REHEARSING "UNSEEN HAND"

A. H. Woods has begun rehearsals of "The Unseen Hand," a new play in three acts by Wilbur Crane. The cast includes Alma Belwin, Malcolm Williams, Felix Krembs, Howard Lang, William J. Kelly, Brandon Peters, Will Loyd, Clifford Self, Harry Shutan, Beatrice Noyes and John Ray.

## "BIG GAME", ANOTHER NORTHWOODS PLAY, IS A GREAT MELODRAMA

"BIG GAME"—A melodrama in three acts by Willard Robertson and Kilbourn Gordon. Presented by Mrs. Henry B. Harris, Wednesday evening, January 21, 1920.

### CAST

Joe.....Charles Halton  
Pigeon.....William Morran  
White.....Reginald Barlow  
LaFontaine.....William Maxson  
Marie Smith.....Pauline Lord  
Larry Smith.....Alan Dinehart  
John St. John.....George Gaul  
Lizard.....J. A. Curtis

Depicting the emotions of men and women isolated from the world, "Big Game" is, without doubt, one of the most powerful melodramas that ever graced the boards of a Broadway playhouse. The first metropolitan performance of this piece was one of exceptional interest, for, aside from being a new play, it is the initial work of a pair of new playwrights, Willard Robertson and Kilbourn Gordon.

This is the second play of the Northwoods to make its appearance during the season, and the scenes are much in the same key as that of the "Storm." However, the authors have given the plot an original twist, which sets forth the regeneration of a coward. Three acts are given over to emphasizing his weakness and the method in which it is remedied. Throughout these scenes there are numerous incidents, tense and dramatic, which set forth the following story:

The three or four more or less permanent denizens of a snow bound trapper's cabin in the woods, North of Quebec, are joined by a married pair. The girl is taking her physically frail husband, bred among the placid hills of Vermont, to the home of her father, in the great North woods. Out of the blizzard comes a debonair, insolent, smirking Don Juan of the woods, who, at once, turns a covetous eye upon the girl.

The Don Juan makes advances to the wife and the husband's courage fails. Because he appears a coward, the wife's love and pride turns to the extent that she loathes him, and she resolves to go away for a gay whirl with the one who has proved her husband as coward. But the husband's moral valor has yet to be reckoned with and, when the final test comes, he proves himself the better of the two.

The action of the play does not cover a wide field, but its interest is intensive. The acting and staging are, likewise, good. Pauline Lord, the only woman in the cast, takes the part of the young wife, and not only handles the French patois delightfully, but proves herself to be an excellent emotional actress. Charles Halton was good as "Joe," the trapper, and George Gaul, as the villain, plays his part to the limit of its possibilities.



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Lyrics by J. S. BROTHERS, JR., and RAY SHERWOOD

Music by J. S. BROTHERS, JR.

## "LET ME DREAM"

Lyrics by RAY SHERWOOD

Melody by CURTIS GORDAN

## "WHEN THE MOON SHINES IN IRELAND"

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## FRANCES PRITCHARD

in "YOU'LL BE SURPRISED"

Assisted by NELSON SNOW and CHAS. COLUMBUS

Written by ARTHUR SWANSTROM and CAREY MORGAN

Scenery by ROBERT LAW STUDIOS

Direction ARTHUR KLEIN

A POSITIVE HIT AT KEITH'S BUSHWICK LAST WEEK

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# VAUDEVILLE BILLS

## For Next Week

### B. F. KEITH VAUDEVILLE EXCHANG.

#### NEW YORK CITY

##### PALACE

Palace—Belle Baker—Joseph H. Howard & Ethelyn Clark—Artie Mehlinger & George Meyer—Dorothy Shoemaker & Co.—(Four to Fill).  
Riverside—Jugli. Nelsons—Farr & Farland—Spanish Revue—Owen McGliveny—Zomah—Sophie Tucker.

Colonial—Geo. A. Moore—Lloyd & Christie—The Mitchells—Meinette & Leedum—DeLano & Pike—Piller & Douglas.

Alhambra—4 Melody Maids—Ourson Sisters—Ryan & Ryan—Wheaton & Carroll—Harry Breen—Fashion Minstrels.

Royal—Frank Dobson—Krans & LaSalle—Lucy Millette—Geo. McFarlane—Sylvia Loyal & Luba Meroff & Co.—Arthur Deagon.

##### BALTIMORE

Orpheum—Ramsdell & Deyo—Dillon Parker—Wheeler Trio—Roscoe Allen—C. & F. Usher—Lily Lena—Calbot & Farrell—Rockwell & Fox.

Bushwick—Heart of A. Wood—Dotson—Hanvey & Francis—McLellan & Parson—Delmore & Lee—Victor Moore.

##### BOSTON.

Keith's—Rae Ball & Bro.—Alf. Loyal & Dogs—Leon Errol—Corinne Tilton—4 Bards—Anger & Packer—Nelson & Cronin—Hugh Herbert.

##### BALTIMORE

Maryland—Dave Harris—Gossier & Lusby—Toto—Jones & Greenlee—Vic Quinn & Co.—Mary Cahill—"Fall of Eve."

##### BUFFALO

Shea's—LaToy's Models—Rae Samuels—Quixey & Crawford & Broderick—Geo. Yeoman—T. & K. O'Meara—Juliette—Kataro Japs—Otto & Sheridan.

##### COLUMBUS

Keith's—Herman & Shirley—Vinnie Daley—Wilbur Sweatman—Magic Glasses—Bert Howard—Novelty Clintons—Mr. & Mrs. Mel Burne—Trixie Friganza.

##### CINCINNATI

Keith's—Winston's Sea Lions—Jack LaVere—Raymond & Schramm—Billy Glason—Alice Lloyd—Yvette & Co.—Cora Y. Corson & Co.

##### CLEVELAND

Hippodrome—Pilot & Schofield—Olsen & Johnson—Stanley & Burns—Ella Morris—Beasie Clayton & Co.—Mason & Keeler—Rice & Werner—Flashes—Miller & Mack.

##### DETROIT

Temple—7 Bracks—Dorothy Brenner—Geo. Kelly & Co.—Cooper & Richardo—Herbert's Dogs—Frank Hurst—Gray & Old Rose—Adler & Dunbar.

##### DAYTON

Lyric—J. C. Nugent—Moran & Wiser—Mabel McCane & Co.—Hallen & Hunter—Millard & Doyle—Nathan Bros.—3 Danolse Sisters—Clark & Verdi.

##### ERIE.

Colonial—Stamsted & Marion—Countess Verona—Palmer & Washburn.

##### GRAND RAPIDS.

Empress—Ednauld Bros.—Vallecitas Leopards—Lida McMillan & Co.—Val & E. Stanton—Ben Bernle—Evelyn Nesbitt & Co.

##### HAMILTON.

Shea's—Eleanor Cochran—Dickinson & Deagon—Camillas Birds—Reed & Tucker—Fred Wallace.

##### INDIANAPOLIS.

Keith's—Grenadier Girls—Eddie Borden & Co.—Bailey Trio—Patricia & Meyers—Masters & Kraft—Kiss Me—Homes & LaVere.

##### LOWELL.

Keith's—Ann Gray—Swor Bros.—Wilson Aubrey & Gaynell & Mack—Geo. D. Hart—Sampsel & Leonhardt—J. & K. DeMaco.

##### LOUISVILLE.

Mary Anderson—Nelly Nichols—Cook & Perry—U. S. Glee Club—Lozier Worth—Kane & Herman.

##### MONTREAL.

Princess—Jack Ingalls—Elizabeth Murray—The Oats—Page, Hack & Mack—Newell & Most—The Only Girl.

##### PITTSBURG.

Davis—Inhoff Conn & Co.—Morgan & Kloter—Herbert Clifton—Lillian & Twin Bros.—Gygi & Vadi—C. & M. Dunbar—Once Upon A Time.

##### PORTLAND.

Keith's—The Dunes—Mr. & Mrs. J. Barry—J. & M. Harkins—The Parshleys—Follis Sisters—Irving & White.

##### PROVIDENCE.

Keith's—E. & E. Adair—Kingsley Benedict—Wilkie Bard—Babbette—J. E. Johnson & Co.—Libonati—Harry Hines.

##### PHILADELPHIA.

Keith's—Marguerite Sylva—Gruber's Animals—Great Richards—Bobbe & Nelson—Daisy Nellis—Swift & Kelly—Fisher & Gilmore.

##### ROCHESTER.

Temple—Kharum—Emmet DeVoy & Co.—Hunting & Francis—Hubert Dyer & Co.—Lew Dockstadter—Nestor & Vincent—Lydia Barry—Martin & Webb.

##### SYRACUSE.

Crescent—Alice Hamilton—Dian & Rubint—Walter Kelly—Alan Brooks & Co.—Jas. Hussey & Co.—Deiro.

##### TORONTO.

Shea's—Russell & Parker—Stone & Kallie—Cahill & Romaine—Ferry—Bailey & Cowan—Joe Cook—Regal & Mack.

##### TOLEDO.

Keith's—Dream Stars—Santos & Hayes—Walter Brower—Harris & Manion—Fred Berrens—Potter & Hartwell—Breen Family—The Patricks.

##### WASHINGTON.

Keith's—Henry Schott—Fenton & Fields—Valeska Suratt—May Wirth & Co.—Permane & Shelly.

##### YOUNGSTOWN.

Hippo—Jazland Naval 3—Sully & Houghton—Frances Kennedy—Frank Gordon—Chas. Henry's Pets—Anatol Friendland.

### ORPHEUM CIRCUIT

#### CHICAGO.

Palace—Gertrude Hoffmann—Jas. C. Morton Co.—Creole Fash. Pit.—Joe Laurie—Lloyd & Wells—The Randalls—Collins & Hart—Hayden & Eccelle—Majestic—Singer's Midgets—Bronson & Baldwin—Mme. Claire & Forbes—Georgie Price—Mrs. Gene Hughes Co.—Avey & O'Neill—Tuck & Claire.

#### STATE LAKE.

Prescott & Eden—Jas. B. Carson Co.—Wilson Bros.—Loney Haskell—Josephson's Icelanders—Jean Boydell.

#### DENVER.

Orpheum—Hyams & McIntyre—Grace De Mar—Ernest Evans Co.—Jack Osterman—Howard's Poulies—Barber & Jackson—Marshall Montgomery.

#### DULUTH.

Orpheum—Billie Shaw's Revue—Lillian Shaw—Le Maire Hayes Co.—Ben K. Benny—Millicent Mower & Avey—Leo Zarrell Co.—The Man Hunt.

#### CALG. & VICTO.

Orpheum—Henry Santry & Band—Maria Lo—Harry Jolson—Lightners Sister & Alex—Ben K. Benny—Kennedy & Nelson—Bruce Buffet Co.

#### DES MOINES.

Orpheum—Mlle. Nitta Jo—Montgomery & Allen—Phina & Co.—Indoor Sports—Meredith & Snooser—Lamont Trio—Myers & Noon.

#### KANSAS CITY.

Orpheum—Olga Petrova—Jerome & Herbert—Muriel Window—Watts & Hawley—Fox & Ward—Beginning of the World—Van Cellos.

#### LOS ANGELES.

Orpheum—Nat Nazarro & Band—Billy McDermott Co.—Travers & Douglas—Black & O'Donnell—The Duttons—Hudler Stein & Phillips—Arnaut Bros.—Gus Edwards Co.—Chic Sale.

#### LINCOLN.

Orpheum—Overseas Revue—E. & J. Connelly—Stuart Barnes—Al & F. Stedman—Frawley & Louise—3 Jordan Girls.

#### MILWAUKEE.

Majestic—Florence Tempest Co.—Clecolini—Venita Gould—Morris & Campbell—Alleen Stanley—Olympia Desval Co.—William Ebs—Meinotte Duo.

Palace—Rita Mario Orchestra—Brendel & Bert—Newhoff & Phelps—Anderson & Burt—Temple 4—John Geiger—Hedley Trio.

#### MINNEAPOLIS.

Orpheum—Harry Green Co.—Princess Radjah Co.—Chris. Richards—Phil Baker—Cehan & Byrnes—Baraban & Orchestra—Bostock's Riding School.

#### MEMPHIS.

Orpheum—Albertina Rasch Co.—Harriet Rempel Co.—Mme. Ellis—Gallagher & Martin—Tango Shoes—Lee & Cranston—Kamazawa Boys.

#### NEW ORLEANS.

Orpheum—Not Yet Marie—Lyndell & Macey—Ethel Clifton Co.—Karl Emmy's Pets—Ergott's Lilliputians—Ja Da Trio—Regay & Lorraine sisters.

#### OAKLAND.

Orpheum—Extra Dry—Lyons & Yosco—Bob Hall—Ruth Budd—Lew Brice Co.—Eva Taylor Co.—Mme. Rae & Clegg.

#### OMAHA.

Orpheum—Alexander Carr Co.—Lambert & Ball—Jas. Cullen—Cartnell & Harris—Mirano Bros.—Musical Hunters—Rigoletto Bros.

#### PORTLAND.

Orpheum—Little Cottage—Una Clayton Co.—Sam Hearn—Edith Clifford—Hickey Bros.—Ford & Urma—Ishikawa Bros.

#### SEATTLE.

Orpheum—Elsa Ruegger—Kenny & Hollis—Duffy & Caldwell—For Pitty's Sake—Ryan & Orlob—Bradley & Ardine—Lucille & Cockle.

#### SALT LAKE CITY.

Orpheum—Ford Sister & Band—Master Gabriel Co.—The Rickards—Dolly Kay—Bensee & Baird—Roy & Arthur.

#### ST. PAUL.

Orpheum—Wm. Rock & Girls—O'Donnell & Blair—Kitney & Reaney—Wood & Wyde—Green & Myra—Casting Wards—Libby & Nelson.

#### ST. LOUIS.

Orpheum—U. S. Jazz Band—Alexander Carr Co.—Josie Heather Co.—The Sharocks—Comfort & King—Emily Darrell—Martelle—The Pickfords.

#### FRISCO.

Orpheum—Josephine & Henning—Bert Fitzgibbon—Chas. Grapewin Co.—Francis Renault—Steele & Winslow—Ivan Bankoff Co.—Fay Courtney—Rainbow Cocktail.

#### SACR. & FRESNO.

Orpheum—4 Mortons—Bernard & Duffy—4 Readings—Pietro—Elfrida Wynn—Lachmann Sisters.

#### VANCOUVER.

Orpheum—Morgan Dancers—Harry Cooper—Jason & Haig—Marconi & Fitzgibbon—Van & Bell—Burns & Frabito—Pisano & Co.

(Continued on page 31.)

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## LESTER MILLER

IN THAT TASMANIAN Crowd With Rose Sybell's London Belles



## "THE WORLD BEATERS" MADE THEM LAUGH AT THE STAR

The programme at the Star did not say who owned the "World Beaters" playing that house last week. We do not understand this, as it was one of the best laughing shows we have seen there in a number of weeks.

After looking it over, however, we should judge it to be an Iron and Clamage offering. If it is, we might say we liked it better than their "All Jazz Revue" which played here a few weeks ago. It is the same style of show, composed mostly of bits and musical numbers. While the bits have been seen many times before, that is, most of them, they were put over in a very amusing manner and for fine results.

The comedy is in the hands of Walter Brown and Jack Kinneard. The former was last seen at this house early last season with the Pat White Show, while the latter is new to us. Brown, as many times as we have seen him in the past, has never stood out as he does in this show. He is one of the fastest and hardest working "Dutch" comedians that has played the Star this season. He is also a flashy dresser and his facial expressions are good. He can bump and his acrobatic stunts are cleverly carried out.

Kinneard is also doing a "Dutch" comedy part, but works contrary to Brown. He is slower and the contrast is good. His dialect is very amusing and we like his way of doing the character. He and Brown work well together and had the audience in a good humor from the time they made their entrance to the finale of the show.

Roy Beverly did the "straight" and handled the part satisfactorily. He is a fast worker and a neat dresser.

## BURLESQUE NEWS

(Continued from Page 21)

Ernie Johnson was in a number of scenes and took great care of all he had to do very well.

Al Foster and Harold Blotgott had small parts but went through them nicely.

Three of the best principal women we have seen with any show at this house, so far, are with the "World Beaters." Leona St. Clair, a very pretty girl, with a pair of real flirty eyes, a most charming personality and auburn hair, is one of them. She does not take herself too seriously, but seems to enjoy all she has to do. Miss St. Clair has a fine voice and renders her numbers exceptionally well. Her costumes are beautiful. She looks well in tights, also.

In May Hamilton, the management has an acrobatic soubrette who dances, does head spins, splits and all sorts of clowning when putting over her numbers, which did not fail to get several encores last Thursday night. Miss Hamilton is of the blonde type and has a pretty form. The dresses she wears are pretty.

A lively ingenue is Louise Stewart, a dark-haired little girl who injects plenty of "pep" with her numbers. She can dance and did nicely in the bits and scenes she had. The costumes she displayed looked well from the front.

There are a fine lot of girls in the chorus who seem to like their work judging by the way they went through the numbers. They are prettily costumed.

The "cigar" bit was well worked up by Brown, Beverly and the musical director, as was the "give it to me" bit done by Brown, Kinneard, Beverly and Miss St. Clair. The "get something you don't expect" bit

was offered by Kinneard, Brown and Johnson, the Misses Hamilton, Stewart and three chorus girls. The "watching a picture show" bit was amusing the way Brown, Kinneard and Beverly did it.

Miss Hamilton's number took several encores, principally due to the way she and Brown worked it up, doing acrobatic feats.

The Four Harmony Boys, Beverly, Johnson, Foster and Blotgott, offered several numbers in a specialty in one that were well received. The boys dress their act neatly and sing well, but could strengthen it some if they used a good fast jazz number.

The Chinese scene was very pretty and Miss St. Clair's number, "Tukl Tong," was well rendered and prettily staged.

The burlesque opened with Brown and Miss St. Clair seated in one of the upper boxes and Kinneard in the box opposite, with Beverly in the aisle of the lower floor. Miss St. Clair sang a song from the box and the two comedians shot a cross fire of comedy that was highly appreciated.

There were many more scenes and bits in this part of the show that went over big.

The "World Beaters" is a corking good show with two funny comedians and a dandy cast of principals.

ten principals six were women. There were twenty girls in the chorus.

The two parts staged by Joe Rose were called "Nut Factory" and "On the Good Ship Mary Ann." There was good material in both parts. The comedy was taken care of by Harry Kohler and Rose. Wenn Miller, a light juvenile, was in several of the bits and stood out in his number.

Hazel Hargis, a soubrette with lots of "pep," failed to show very much of it in her first number. The last time we saw this young lady here, several weeks ago, she took six encores with her number. She is a shapely little girl and wears pretty dresses.

Billie Robinson, another new soubrette, had several numbers she put over well. She, too, displayed a nice wardrobe.

Miss Lorraine was in a number of scenes, handling the "straight" very well. The same can be said of Norma Bell. Both of them wore new gowns last week which gave a touch of freshness to them.

Helen Adair, with her attractive smile and pleasing style of working, did well in the scenes and with her numbers.

Grace Howard dashed through her numbers with a speed and force that called for applause. The dresses she wore were dainty and pretty.

It sure did look good to see the twenty girls in the chorus working in the numbers that Solly Fields staged. They worked hard and dressed the stage finely. Their costumes looked good.

There was a crowded house last Wednesday afternoon and the folks out front seemed to enjoy the show.

## BEN KAHN'S GIRL SHOW LAST WEEK WENT OVER VERY BIG

Ben Kahn had a big girl show on last week at his Union Square Theatre. Of the

## HARRY MARION BREAKS ARM

Harry Marion sustained a broken arm and other injuries while trying to board a Third Avenue car at Houston Street, New York last week.

Reengaged under the exclusive Management of I. H. Herk

# SADIE BANKS

PRIMADONNA WITH "SLIDING" BILLY WATSON'S SHOW

AT STAR, BROOKLYN, ALL THIS WEEK

## STARS OF BURLESQUE

TUMBLING  
WITH THE NOVEL  
HEAD SPIN

## MAY HAMILTON

ACROBATIC  
SOUBRETTE  
WORLD  
BEATERS

## Bertha Startzman

SOUBRETTE

CABARET GIRLS

## ALBERTA FOWLER

SOUBRETTE

MONTE CARLO GIRLS

## VIVIAN LAWRENCE

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## JEANETTE BROWN

INGENUE WITH THE PRIMA DONNA VOICE

With Victory Belles

## LOU BARRY

SOUBRETTE

BON TONS

## VIOLET PENNEY

SOUBRETTE

LID LIFTERS

## HARRY MORRISEY

JUVENILE

BEN WELCH REVUE

## WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

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DOING STRAIGHT AND GOING STRAIGHT

WITH LEW KELLY SHOW

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INGENUE WITH THE BIG VOICE

VICTORY BELLES

## RAY KING

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**Allen & Moore****"THE HAPPY COUPLE"**

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BILLIE

**Mowatt AND Mullen****THE SUNBRITE PAIR**

Material by James Madison

Dir. Pete Mack



JOE OLIVER

THE

HERMAN FAY

**Franklin Comedy Four**

IN  
COOKING UP MIRTH AND MELODY

SAL MALDON

DIRECTION, PHIL BUSH

MURRAY ROSE

TOM

FRANK

**GORDON and GERMAINE**

BOOKED SOLID. U. B. O.

**HAL SPRINGFORD****BRILLIANT MALE PRIMA DONNA****WITH SAILOR'S REVUE**



## VAUDEVILLE BILLS

(Continued from Page 27)

## PROCTOR CIRCUIT

## NEW YORK CITY.

51st Street—Hugh Herbert & Co.—Fallon & Brown—Magleys—Old Time Darkies—Puppy Love—Nonette.

Fifth Ave.—M. & A. Clark—Fisher & Gilmore—Janet of France—Ray E. Ball & Co.—Ed Hum & Co.—Adonis & Co.—Pedestrianism—McFarland & Palace.

23rd Street—Dixon, Bowers & Dixon—Dewald & Edwards—Sandy Shaw—Dunbar's White Hussars—Marly & Harris—Wright & Wilson—J. & M. Harkins.

Harlem Opera House—Grand Gardner—Mabel Burke—E. Wolfe Gilbert Co.—Tom & Molly Ward—Arthur Havel—Vadde—Shirley & Monroe—M. & A. Clark—Wolfe & Stewart—Hager & Goodwin. 125th Street—LaRose & Lane, White Hussars—Mattie Ferguson—Anthony & Rogers—Sue Smith—Dixon, Bowers & Dixon.

58th Street—J. Aldrich Libby—Wilbur Lyke—Jas. Grady—Chas. & Mad. Wilkins—Corrine Tilton—3 Nitos—Faber & McGowan—Alexandria—Amoros Sisters—Ferman & Nash—Elvira Sisters—Fargo & Richards—Last Night.

## MT. VERNON, N. Y.

Pedestrianism—Sam Mann & Co.—Lillie Lena—McFarland & Palace—Cheyo & Cheyo—Kane & Herman—Donovan & Lee—Ed Marshall—Georgia O'Ramey & Co.—Harry Fox Co.

## YONKERS, N. Y.

Tozart—Friend & Downing—Alexandria—Roode & Francis—Last Night—J. Aldrich Libby, Love Hunter—Corrine Tilton—3 Nitos—Carlton & Larue.

## WHITE PLAINS, N. Y.

(Last Half)—Paddock & Davere—Hans Robert & Co.—Little Jerry—Josephine Davis & Co.

## BROOKLYN, N. Y.

Halsey (First Half)—Paddock & Davere—Faden Trio—Edward Lock & Co.—Burke & Toughy—Capt. Betts Seels. (Last Half)—Jack & B. Demaco—The Street Urchin—The High Flyer—Jones & Jones—Gerald Griffin & Co.

Greenpoint—Fred & Albert—Curry & Graham—Arthur Deagon—Davis & Chadwick—High Flyer—Magyfy—Sully & Thornton—4 Buttercups.

Prospect—Ed Marshall—Amoros Sisters—Marx Bros.—Meyers Burns & Wood—Molly Fuller & Co.—Sam Mann Co.

## AUBURN, N. Y.

(First Half)—Connell Leone & Zipp—Wm. O'Claire & Girls—Varden & Perry—Brown, Gardner & Barnett. (Last Half)—Joe Dealey & Sister—J. C. Mack & Co.—Foley & Latour—Cal Dean & Girls.

## ALBANY, N. Y.

(First Half)—Libby Sparrow & Co.—Cley & Robinson—Al Loyal & Co.—Francis & White—Fanton & Fields—Gautiers Bricklayers. (Last Half)—Wheeler Trio—Bergen & Flint—Palo & Falt—Tommy Allen & Co.—Bob Randall—The Decorators.

## ALBANY, N. Y.

(First Half)—Turner & Grace—Rowland & Meehan—Bert Earl & Girls—Myers & Hanford—Burt Melrose. (Last Half)—Fuller & Vance—Petticoats—Joe Browning—Dawson Sis. & Stern.

## AMSTERDAM, N. Y.

(First Half)—Toby & Girls—Morey Senna & Lee—J. C. Muck & Co.—Emma Stephens—The New Doctor. (Last Half)—Leroy & Alexander—Murphy & Lachman—Latine & Barret—Mel Klee—"Mabel Be Careful."

## ALTOONA, PA.

(First Half)—Harry & Kitty Sutton—Linton & Lawrence—Larry Comer—Under the Apple Tree. (Last Half)—Ryan & Ryan—Mack & Reading—Walter Law & Co.—Adams & Griffith—Zomo Bros.

## BRIDGEPORT, CONN.

Plaza (First Half)—Dancing McDonalds—Rene & Florence—Longacre Trio—Sam Sidman & Co. (Last Half)—Cortez Sisters—Courtney & Irwin—Geo. & Rey Perry—Joe Fenton & Co.

## BINGHAMTON, N. Y.

(First Half)—The Lamplins—Evans & Sydney—D'Avignere's Celestials. (Last Half)—Ladd & Shannon—Reynolds & White—Johnson, Howard & Lizette.

## BRIDGEPORT, CONN.

(First Half)—Henlon and Clifton—Arthur & Terry—Walsh & Hixon—Rolland & Ray—Silence of Love. (Last Half)—Holland & Oden—Taylor, Jackson & Co.—Carson & Willard—John S. Blondy & Co.

## CANTON, O.

Larty & Norton—Ford & Truly—Deane Rubini—Powers & Wallace—James B. Carson & Co.—Perhaps You're Right.

## CHESTER, PA.

(First Half)—Shirley Sisters & Ber—The Night Boat—Anna Chandler & Co.—International Review. (Last Half)—Time & Tyle—Burke & Toughy—Lots & Lots—Parish & Peru—A Jazz Cocktail.

## CAMDEN, N. J.

(First Half)—Adelaid & Gold—Cook & Smith—Through Thick & Thin—Novelty Minstrels—Jazz Cocktail. (Last Half)—Ara Sisters—Wren & Cavanaugh—Louise Carter & Co.—Sampson & Douglas—Going Some.

## ELIZABETH, N. J.

(First Half)—R. Vintour & Co.—Helen Fredricks Co.—Nevins & Mack—An Heir for a Night

—Jim & Marion Harkins. (Last Half)—Marguerite & Alverex—Jack Reddy—Mabel Adams & Co.—Roscoe Ails & Co.—Kellum & O'Dare.

## EASTON, PA.

(First Half)—Fuller & Vance—Petticoats—Joe Browning—Dawson Sisters & Stern. (Last Half)—Turner & Grace—Rowland & Meehan—Burt Earl & Girls—Meyers & Hanford—Bert & Melrose.

## ELMIRA, N. Y.

(First Half)—Ladd & B. Shannon—Jean Gordons Players—Billy Shoen—Johnson, Howard & Lizet. (Last Half)—Elders—Scott & Aubrey—D'Avignere's Celestials—Armstrong & Stanton.

## HARRISBURG, PA.

Ryan & Ryan—Mack & Reading—Walter Lew & Co.—Adams & Griffith—Ezumo Bros.

## HARTFORD, CONN.

Palace (First Half)—Carpos Brothers—Harold & Bernard—Nancy Boyer & Co.—Nelson & Cronin—Model Mermaids. (Last Half)—Sweeney & Rooney—Rena & Florence—Four American Beauties—McCabe Robinson Trio—Model Mermaids.

## HAZELTON, PA.

(First Half)—Mr. & Mrs. Morcos—Gertrude VonDyke & Co.—Harman & Harman—Aelia Lavalls. (Last Half)—Gray Sisters—McCarthy & Faye—Ward & Van—Ball & Jack.

## ITHACA, N. Y.

(First Half)—Eldora—Scott & Aubrey—Mammy's Birthday—Armstrong & Stanton—Chas. McGood & Co. (Last Half)—Sweet Cookie—Lou & Gene Archer—Jean Gordon's Players—Billy Shoen—The Lamplins.

## JERSEY CITY, N. J.

J. & Kitty DeMaco—Anthony & Rogers—Morell's Toy Shop—4 Buttercups—Elliott & West—Sullivan & Scott—Janet of France.

JOHNSTOWN AND PITTSBURG PA. (Switch) 30 Pink Toes—Dalton & Craig—Klein Covilles—Helen Vincent.

## LANCASTER, PA.

(First Half)—Grey Sisters—Beatrice Morgan & Co.—Mennin, Feeley & Knoll—Burns B.O. (Last Half)—Tozart—Evans & Wilson—Cook & Smith—The Night Boat.

## LONDON, CONN.

Cellina's Circus—Octav—Romain Powers & Delmore—Dobbs, Clark & Dares.

## MONTREAL, QUE., CANADA.

Great Johnson—Lola Girle & Co.—Tehow's Cats—Meryl Prince & Girls.

## MCKEESPORT, PA.

(First Half)—Jane Taylor—The Gerald's—Revue De Luxe—Gates Finley—Ross & Mattie. (Last Half)—Eddie Hill—Patricia & Sullivan—Gertrude Magill & Co.—McDermott & Heagney—Billy Ferot & Co.

## NORTH ADAMS, MASS.

Francetti Sisters—Bijou Russell—Four Musical Lunds—Lester & Vincent—Larimer Hudson & Co.

## NEW LONDON, CONN.

(First Half)—Kennedy & Dennis—Roe Reeves—Emmitt & Moore—Howard & Craddock—McKay's Revue—Hardley & Hardley. (Last Half)—Arthur Terry—Lamont & Wright—Geo. Stanley & Sister—Four Troubadors.

## NORWICH, CONN.

(First Half)—Little Jerry—Dungan & Abbott—Chief Little Elk. (Last Half)—Kennedy Dinus—Emmett & Moore—Novelty Minstrels.

## NEW HAVEN, CONN.

Palace—(First Half)—John S. Blondy & Co.—Holland & Oden—Joe Bernard & Co.—Gibson & Pollack—Ned Nestor & Sweethearts. (Last Half)—Hanlon & Clifton—Rolland & Ray—Jas. Fat Thompson—Silence of Love.

Bijou—(First Half)—The Belmonts—Geo. & Ray Perry—Courtney & Irwin—Carsons & Willard—Musical Moments. (Last Half)—Crane & Howard—Harold & Bernard—Columbia & Victor—Longacre Trio—Peterson Bros.

## NEWARK, N. J.

Molly Fuller Co.—Donovan & Lee—Kaufman Bros. & Fields—McCartone & Marone—Ben Smith—Roscoe Ails—Chappelle & Synnette—Mark Bros.—Lillie Lena—Ray E. Ball.

## NEW BRITAIN, CONN.

Tuscano Bros.—Jim & Edna Connors—His Taking Way—Piccolo Midgets—Billy Barlow—Lormer Hudson & Co.

## OTTAWA, ONT., CANADA.

Dominion—Dickinson & Deagon—Reed & Tucker—Dancing Dorans—Fred Wallace & Co.—Melody of Youth.

## PATERSON, N. J.

(First Half)—3 Dixie Boys—3 Van Cooks—Jane Kraner—Sully & Thornton—Sports in the Alps. (Last Half)—Cheyenne Minstrels—Doly Ward & Co.—Nevens & Mack—May Foster & Co.

## PHILADELPHIA, PA.

Grand Opera House—A. C. Astor—Chong & Moey—Duffy & Sweeney—Otto & Sheridan—Lawrence Cane & Co.—Johnny Ford & Sister—McLellan & Carson.

Wm. Penn (First Half)—Jim the Jazz King—Fox & Britt—McCarthy & Foye—Weston & Cornell. (Last Half)—Shirley Sisters & Bernice Kaufman & Lillian—Kingsley Benedict & Co.—Estell & Burt Gordon—Lord & Fuller.

Girard—Kaufman & Lilla—3 Beattis—Jack Marley—Fedan Trio—Fox & Britt. Nixon—Lambert.

Broadway—Kingsley Benedict Co.—Westony & Cornell.

Keystone—Kartell—Erne & Erne—Frank Gardner & Co.—Howard & Jordan—Too Many Husbands. Grand St.—Stars in Toyland—Capt. Bett's Seals Sport in the Alps.

Allagheny—Hungarian Rhapsody—Marlette's Manikins—Harvey & Francis—Mae King & Co.—Rockwell & Fox.

PITTSBURG AND JOHNSTOWN, PA. (Switch) Great Richards—Billy & Edith Adams—Florens—Holmer Miles & Co.—Alexander & Mack.

## PITTSBURG, PA.

Albert Donnelly—Astor Sisters—Gabby Bros. & Clark—Jonias & Hwallans—Smith & Farmer—Welcome Home—Jimmy Duffy—Hanson Duo.

## PASSAIC, N. J.

(First Half)—The Philmers—Patsy Doyle—Welton & Marshall—Bob & Peggy Valentine—Piccolo Midgets. (Last Half)—Gualino & Marguerite—Reed Kiddies—Arthur Havel & Co.—Gardner & Hartman—Dewitt Bruns & Torrance.

## Herbert &amp; Binet

Presenting  
THEIR ORIGINAL SINGING AND TALKING  
COMEDY SKIT

## OPPORTUNITY

Direction—CHAS. S. WILSHIN

## SIDNEY TAYLOR &amp; Co.

IN A COMEDY SKETCH

## "A Thousand Dollars"

BY SID. TAYLOR. ASSISTED BY MARION RING AND CARL B. TOLLE

## EAGLE &amp; RAMONA

INDIAN DUO

Direction—CHARLES POTSDAM

## CORINNE ARBUCKLE

## SONGOLIST

IN SONGS WHAT AM

## ED. FURMAN &amp; NASH BILL

Scoring Touchdowns on the Gridiron of Song  
SPONSOR, NICK AGNETA DIRECTION—LEW GOLDER

## DE LOACH &amp; McLAURIN

GLOOM ASSASSINATORS  
HARMONY SINGING AND DANCING

Direction—MATHEWS &amp; MILLER

U. B. O.

## TOM GARDNER &amp; VAN GEORGE

What goes up must come down.

NOW PLAYING U. B. O. TIME

## RUSSELL SISTERS

VOLUMES OF HARMONY  
IN VAUDEVILLE

## Weston's Models

THE ONLY ACT OF ITS KIND

Beautiful, Fascinating and Wonderful

All Special Settings

EDAH

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## DELBIDGE &amp; GREMMER

An artistic combination of song and story. Introducing their own song hits:

"KO-KO SAN"; "HASH BROWN BABY GIRL"; and  
"KEEP THE SUNSHINE IN YOUR HEART."

Low Circuit—Dir. JOE MICHAELS

MULLINI SISTERS present

## THE SIX ROYAL HUSSAR SISTERS

in a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

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Most attractive engagement in show business.

Apply in person only.

**HOLIDAY GREETINGS TO ALL!**

## CARPOS BROS.

MUSICAL EQUILIBRISTIC NOVELTY

Direction E. K. Nadel, Pat Casey

## Al Swede Knapp

Doing Black with the International Review

DICK BACK AGAIN MAE

## Knowles & White

In "My Policy" by Al. W. Johnson

Direction: Arthur Klein

## SID CURR-OUT MARION

THE FUNNY JEW AND DUTCH COMEDIAN

At Liberty for Next Season

## HAROLD CARR

JUVENILE—STRAIGHT

WITH MILLION DOLLAR DOLLS

## DOT MORTON

SOUBRETTE

MONTE CARLO GIRLS

## SOUBRETTE AND ARABIAN DANCER ADA MORSE AL REEVES BIG SHOW

Offers entertained for next Season

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Getting his share with the correctly named show "THE RECORD BREAKERS"

## JACK WITTS

"BOSTONIANS"

"As the Mandarin, Acted the Part  
As the Author No Doubt Wanted it Played."  
Clipper, Sept. 24.

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PRIMA DONNA

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STRAIGHT  
MAN WHO  
"CAN"  
SING

**WALTER AUSTIN**  
of OH! FRENCHY CO.

"Con." Variety says: Walter Austin is a good  
straight, dominating all his situations, wearing his  
clothes well, and handling his allotted share of the  
dialogue to good effect.

AT  
LIBERTY  
AFTER  
JAN. 24th

## GLADYS "BIJOU"

WITH SLIDING BILLY WATSON SHOW

## NEW ACTS AND REAPPEARANCES

(Continued from Page 11)

### BENTON AND ELLIOT

Theatre—Proctor's 23d St.

Style—Playlet.

Time—Thirty minutes.

Setting—Four, living room.

Contrary to the impression that might be created by the name, this act is not a skit, nor a two-act, nor a song and dance team. It is a sketch with four people and why the others should not, at least, be billed as the "company" is a mystery. The act has, if the writer is not mistaken in so saying, been seen hereabouts before, but in other hands. If not, then, possibly, the familiarity of the theme makes him think so.

The plot concerns Betty, who loves Jack, but like most women, doesn't want to admit it until it is almost too late. In order to escape a loveless marriage to an old rounder, she tells her father that she has married Jack. Seeking to inform Jack of his marriage, she goes to his apartments, but not finding him home, decides to camp there till he returns. Morning brings him and when he discovers her, naturally enough explanations are in order.

Enter father, demanding his daughter. Of course, Jack knows nothing of the daughter, but, in the midst of his excuses, Betty turns up, and in the parlance of the people, "spills the beans." Father then wants Jack to go to jail, but the latter doesn't want to, and, inasmuch as Betty and he have decided to get married anyway, all ends happily.

The work of all concerned is good, and, on the whole, the turn moves along nicely. There is one fault, however; the acting of the principals is a bit too stagy at times, too reminiscent of Broadway productions, too mechanical for the average vaudeville audience to comprehend. This, however, should be easily remedied. S. K.

### TOIGANEE SEXTETTE

Theatre—Proctor's 23d St.

Style—Gypsy song and dance act.

Time—Twenty minutes.

Setting—Gypsy camp, in four.

This act is composed of three men and three women, the latter of the dark-haired type and all three of them gypsy beauties.

They open with a bit of pantomime that shows two lovers quarreling over a girl. Off stage is heard the strain of one of those quaint gypsy melodies that linger. At the conclusion of this number, the entire company offered a gypsy lilt which is bound to impress itself upon any audience. From here on the act picks up speed, until it ends in a whirlwind. The major part of the offering consists of specialties that call for individual praise and bring forth plenty of applause. The people in this act can sing and dance, with special emphasis on the dance. The turn should make an excellent one for the better time. S. K.

### ALLEN'S CHEYENNE MINSTRELS

Theatre—Proctor's 23rd St.

Style—Cowboy act.

Time—Fifteen minutes.

Setting—Two-cabin set.

The man who staged this act not only picked good voices, but, remembering the oft repeated tales of a cowboy's love of practical joking, has put in several bits of business that are good. The singing is very good, their voices blending very nicely and their numbers being chosen with a thought to harmony. The bass singer is also a clever mimic and his imitations of barnyard inhabitants are very good. The yodeling number is very well taken care of, as is most everything in the act. A good turn for houses that like singing with a little homum thrown in. S. K.

### WM. SEABURY'S FRIVOLICS

Theatre—Colonial.

Style—Dance revue.

Time—Thirty minutes.

Setting—One and full (special).

During the past two seasons, vaudeville has been given revues of various types, some with settings that were sensations and wardrobe that took the average audience's breath away. Bill Seabury has also done something in that direction.

We mention the wardrobe first, because it is one of the outstanding features of the act. When one takes into consideration that the offering has six girls in it and each does about five numbers, wearing a different gown each time—he will admit that there is some wardrobe in this act.

But the act does not get over only because of the gorgeous wardrobe. Seabury has gathered together a very capable cast and has formed a very good act as far as dance ability is concerned. Billie Shaw and Buddie Cooper, the latter playing the piano for the act, wrote the special material.

Besides Seabury and Cooper, six pretty and talented girls appear. They are Lillian Stone, Rose Stone, Elsie La Monte, Sonia Marens and the Hope Sisters, Berryl and Daisy, who work together throughout. Each has a number of specialties and does them excellently. Cooper plays the piano and also delivers a few song announcements.

All in all, Seabury has given vaudeville a very good dance offering, despite the fact that he carries no jazz band. G. J. H.

### FRANK CONROY AND CO.

Theatre—City.

Style—Black-face comedy.

Time—Sixteen minutes.

Setting—In one and three.

Frank Conroy has taken unto himself a new partner and another new act. He appeared last season in "The New Doctor" skit with Murphy, and before that with Le Maire, of Le Maire and Hayes. His new act calls for some bits that are similar in style to those employed in his other offering.

His partner starts the offering in one, as a "sandwich man" advertising a certain mind-reader and fortune teller. Conroy is persuaded to come to the mind-reader's place and get his fortune told, after the other learns that he has ten dollars in his possession.

The next scene is laid in three, with a special set showing a clairvoyant's "trance" room. The partner enters and tells Conroy to wait outside. Meanwhile, he dons a robe and puts on a beard. After disguising himself in this fashion, he bids Conroy enter.

The rest of the offering consists of bits between the two that are replete with laughs. The offering is better than "The New Doctor" and will serve Conroy for some time. G. J. H.

### MacFARLAN AND PALACE

Theatre—Eighty-first Street.

Style—Singing.

Time—Fourteen minutes.

Setting—In one.

When two young men offer a straight singing offering and get over purely because of their vocal ability, despite the fact that the delivery is rough, it shows that they will arrive, sometimes. That is what MacFarlan and Palace did when reviewed.

Their song routine consisted entirely of published numbers, which they sang in good voices that blend excellently. And their delivery will undoubtedly improve with time, for they have ability. They should find it an easy matter to please the average audience. G. J. H.



## ROUTES OF SHOWS

## COLUMBIA WHEEL

Al Reeves' Show—Grand, Hartford, Conn., 26-31; Jacques, Waterbury, Feb. 2-7.  
 Abe Reynolds—Empire, Newark, 26-31; Casino, Philadelphia, Feb. 2-7.  
 Best Show in Town—Empire, Toledo, 26-31; Lyric, Dayton, Feb. 2-7.  
 Ben Welch Show—Casino, Brooklyn, 26-31; People's, Philadelphia, Feb. 2-7.  
 Behman Show—open 26-31; Gayety, St. Louis, Feb. 2-7.  
 Beauty Trust—Gayety, Boston, 26-31; Grand, Hartford, Conn., Feb. 2-7.  
 Billy Watson's Parisian Whirl—Gayety, Pittsburgh, 26-31; Park, Youngstown, Feb. 2-4; Grand, Akron, 5-7.  
 Bon Tons—Stamford, Conn., 28; Park, Bridgeport, 29-31; Cohen's, Newburg, N. Y., Feb. 2-4; Cohen's, Poughkeepsie, 5-7.  
 Bowery—Empire, Albany, N. Y., 26-31; Gayety, Boston, Feb. 2-7.  
 Bostonians—Park, Youngstown, O., 26-28; Grand, Akron, 29-31; Star, Cleveland, Feb. 2-7.  
 Burlesque Revue—Berchell, Des Moines, Iowa, 25-28; Gayety, Omaha, Feb. 2-7.  
 Burlesque Wonder Show—Casino, Boston, 26-31; Columbia, New York, Feb. 2-7.  
 Dave Marion Show—Gayety, Detroit, 26-31; Gayety, Toronto, Ont., Feb. 2-7.  
 Follies of the Day—Gayety, Omaha, 26-31; Gayety, Kansas City, Feb. 2-7.  
 Girls A-La-Carte—Gayety, St. Louis, 26-31; Columbia, Chicago, Feb. 2-7.  
 Girls of the U. S. A.—Casino, Philadelphia, 26-31; Hurlig & Seamon's, New York, Feb. 2-7.  
 Girls De Looks—Columbia, New York, 26-31; Casino, Brooklyn, Feb. 2-7.  
 Golden Crook—Gayety, Washington, 26-31; Gayety, Pittsburgh, Feb. 27.  
 Harry Hastings' Show—Gayety, Toronto, Ont., 26-31; Gayety, Buffalo, N. Y., Feb. 2-7.  
 Hello, America—Hurlig & Seamon's, New York, 26-31; Empire, Brooklyn, Feb. 2-7.  
 Hip Hip Hooray—Star, Cleveland, 26-31; Empire, Toledo, O., Feb. 2-7.  
 Lew Kelly Show—Columbia, Chicago, 26-31; Berchell, Des Moines, Iowa, Feb. 1-4.  
 Liberty Girls—Star & Garter, Chicago, 26-31; Gayety, Detroit, Feb. 2-7.  
 Maids of America—Gayety, Rochester, 26-31; Bastable, Syracuse, N. Y., Feb. 2-4; Lumberg, Utica, 5-7.  
 Million Dollar Dolls—Majestic, Jersey City, 26-31; Perth Amboy, Feb. 2; Plainfield, 3; Stamford, Conn., 4; Park, Bridgeport, 5-7.  
 Mollie Williams' Show—Gayety, Buffalo, 26-31; Gayety, Rochester, Feb. 2-7.  
 Oh, Girl—Lyric, Dayton, 26-31; Olympia, Cincinnati, Feb. 2-7.  
 Peek-a-Boo—Jacques, Waterbury, 26-31; Miner's, Bronx, New York, Feb. 2-7.  
 Roseland Girls—Miner's, Bronx, New York, 26-31; Orpheum, Paterson, Feb. 2-7.  
 Rose Sydel's Belles—Palace, Baltimore, 26-31; Gayety, Washington, Feb. 2-7.  
 Sam Howe's Show—Gayety, Kansas City, 26-31; open, Feb. 2-7; Gayety, St. Louis, 4-14.  
 Sight Seers—Bastable, Syracuse, 26-28; Lumberg, Utica, 29-31; Gayety, Montreal, Can., Feb. 2-7.  
 Social Maids—Empire, Brooklyn, 26-31; Empire, Newark, Feb. 2-7.  
 Sporting Widows—Gayety, Montreal, Can., 26-31; Empire, Albany, Feb. 2-7.  
 Star & Garter Show—Cohen's, Newburg, N. Y., 26-28; Poughkeepsie, 29-31; Casino, Boston, Feb. 2-7.  
 Step Lively Girls—Olympic, Cincinnati, 26-31; Star & Garter, Chicago, Feb. 2-7.  
 Twentieth Century Maids—People's, Philadelphia, 26-31.  
 Victory Belles—Orpheum, Paterson, 26-31; Majestic, Jersey City, Feb. 2-7.

## AMERICAN WHEEL

All Jazz Review—Howard, Boston, 26-31; Empire, Providence, Feb. 2-7.  
 Aviator Girls—Haymarket, Chicago, 26-31; Gayety, Milwaukee, Feb. 2-7.

Broadway Belles—New Academy, Buffalo, 26-31; Empire, Cleveland, Feb. 2-7.  
 Beauty Revue—Olympic, New York, 26-31; Gayety, Brooklyn, Feb. 2-7.  
 Bathing Beauties—Majestic, Wilkesbarre, 26-31; Majestic, Scranton, Feb. 2-7.  
 Blue Birds—Grand, Worcester, Mass., 26-31; Howard, Boston, Feb. 2-7.  
 Cabaret Girls—Star, Toronto, Ont., 26-31; New Academy, Buffalo, Feb. 2-7.  
 Cracker Jacks—Century, Kansas City, 26-31; Tulsa, Okla., 2-7; Standard, St. Louis, 9-14.  
 Dixon's Big Review—Lyceum, Columbus, O., 26-31; Victoria, Pittsburg, Feb. 2-7.  
 Edmund Hayes' Show—Park, Indianapolis, 26-31; Gayety, Louisville, Feb. 2-7.  
 Follies of Pleasure—Gayety, Sioux City, Iowa, Feb. 2-7.  
 French Follies—Empire, Cleveland, 26-31; Cadillac, Detroit, Feb. 2-7.  
 Girls From the Follies—Folly, Washington, 26-31; Bijou, Philadelphia, Feb. 2-7.  
 Girls From Joyland—Gayety, Sioux City, Iowa, 26-31; Century, Kansas City, Feb. 2-7.  
 Girls-Girls-Girls—Empress, Cincinnati, 26-31; Lyceum, Columbus, O., Feb. 2-7.  
 Grown-Up Babies—Mt. Morris, New York, 26-31; Majestic, Wilkesbarre, Feb. 2-7.  
 Jazz Babies—Victoria, Pittsburg, 26-31; Penn Circuit, Feb. 2-7.  
 Kewpie Dolls—Gayety, Milwaukee, 26-31; Gayety, St. Paul, Feb. 2-7.  
 Lid Lifters—Empire, Providence, 26-31; Olympic, New York, Feb. 2-7.  
 Moonlight Maidens—Empire, Hoboken, 26-31; Star, Brooklyn, Feb. 2-7.  
 A Mischief Makers—Binghamton, 26-28; Niagara Falls, 29-31; Star, Toronto, Feb. 2-7.  
 Monte Carlo Girls—Majestic, Scranton, 26-31; Armory, Binghamton, N. Y., Feb. 2-4; International, Niagara Falls, 5-7.  
 Oh, Frenchy—Broadway, Camden, 26-29; Grand, Trenton, 30-31; Trocadero, Philadelphia, Feb. 2-7.  
 Pacemakers—Englewood, Chicago, 26-31; Haymarket, Chicago, Feb. 2-7.  
 Parisian Flirts—Tulsa, Okla., 26-31; Standard, St. Louis, Feb. 2-7.  
 Pat White Show—Bijou, Philadelphia, 26-31; Mt. Morris, New York, Feb. 2-7.  
 Razzle Dazzle Girls—Penn Circuit, 26-31; Gayety, Baltimore, Feb. 2-7.  
 Record-Breakers—Cadillac, Detroit, 26-31; Englewood, Chicago, Feb. 2-7.  
 Round the Town—Gayety, Baltimore, 26-31; Folly, Washington, Feb. 2-7.  
 Sliding Billy Watson Show—Star, Brooklyn, 26-31; Plaza, Springfield, Mass., Feb. 2-7.  
 Social Follies—Gayety, Louisville, 26-31; Empress, Cincinnati, Feb. 2-7.  
 Some Show—Trocadero, Philadelphia, 26-31; Empire, Hoboken, Feb. 2-7.  
 Sport Girls—Standard, St. Louis, 26-31; Park, Indianapolis, Feb. 2-7.  
 Stone & Pillard Show—Gayety, Newark, 26-31; Broadway, Camden, Feb. 2-5; Grand, Trenton, 6-7.  
 Sweet Sweetie Girls—Gayety, St. Paul, 26-31; Gayety, Minneapolis, Feb. 2-7.  
 Tempters—Gayety, Brooklyn, 26-31; Gayety, Newark, Feb. 2-7.  
 World Beaters—Plaza, Springfield, Mass., 26-31; Grand, Worcester, Mass., Feb. 2-7.

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However, one of her guardians having removed to the East, sends for her to spend the year amid his effete surroundings. She comes, rather unexpectedly, under the chaperonage of the rotund Looey, delightfully played by Edward Jobson. It is at the Audry home here, in Westchester County, that things really begin to happen to this Western "Peg o' My Heart." Among other things she manages to fall in love with Bob De Witt, son of wealth and social prominence, the part being excellently played by Cullen Landis who bids fair to become one of the most popular juveniles now appearing on the screen. She also endears herself by her antics to the social set in the vicinity, but what is more important than anything else, uncovers the marital duplicity of her guardian's wife. In the end, we find Pinto, Looey, Pop Audry and, last but not least, sweetheart Bob, all leaving together for the ranch.

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## DEATHS

**GEORGE CLARE**, an actor and stage director, died last week in Baltimore, aged 64 years. He began his professional career with the Alice Oates Opera Company in the early 70's. He was also a member of the original "Evangeline" company. His latest appearances were in "Brewster's Millions" and "Peg o' My Heart."

**CAROL ORR** died last Monday after a lingering illness in her apartment at the George Washington Hotel. She was a member of the Actor's Fund and had been on the stage for a number of years. Miss Orr appeared in several London productions, returning to this country last spring to assume a role in a Shubert production, and, while rehearsing, took sick.

**MARTY HEALY**, the midget comedian, formerly well known in the Variety Theatres, and the original "Jeff" in Gus Hill's "Mutt and Jeff" productions, died last week at Ardmore, Mont. The body was brought to New York on Gus Hill's order and funeral services under Masonic rites were held January 26.

**CHARLES S. LOCKWOOD**, aged 60, and known in operatic circles, died recently in Hornell, N. Y., after a few hours' illness. He was financially interested in several operatic ventures some years ago, but later gave up all theatrical interests. He is survived by his widow, Marie Laurens Lockwood, known in operatic circles as Marie Laurens.

**WILLIAM R. LESTER**, dramatic critic and book reviewer, died last week in Philadelphia, aged 65. He was one of the critics and reviewers on The Philadelphia North American and formerly was dramatic critic for the Record, of the same city.

**MRS. HAZEL A. V. SMITH**, wife of A. E. Smith, president of the Vitagraph Corporation, died Saturday morning after an illness of three days, with pneumonia.

**AIMEE DALMORES** died last Thursday night at St. Mark's Hospital, a victim of a violent attack of influenza. She was taken ill but twelve hours before and had been removed to the hospital at the first symptoms.

Miss Dalmore spoke several languages and her English was perfect. She had appeared in several Broadway attractions, one of the most recent having been with Arnold Daly's company. She had also appeared in stock company productions. Funeral services were held at The Lady of Mount Carmel Church in East 151st street. Miss Dalmore is survived by her parents, Mr. and Mrs. Cerruti, of 309 East 144th street.

**MATT J. KEEFE**, minstrel and vaudeville performer, died last Friday in Philadelphia from influenza, at The Philadelphia Hospital. He was forty-eight years of age and left no property of any kind. His wife and two children, who survive him, are left penniless. He belonged to no organization except the N. V. A., which provided the widow and children with a sum of money.

**OTTO HORNMAN** died suddenly Jan. 24 at his home in New York City. He was a well known magician, and publisher of professional works and had been with the sideshow departments of several big circuses. The funeral services, at Winterbottom's Funeral Church, held Jan. 26, were attended by members of the Society of American Magicians and of the Order of Moose. He is survived by his widow, Mary (Wheeler).

**LEW HORN**, temporarily employed as a stage hand at the Majestic Theatre, died of heart failure last week in Brooklyn. He was sixty-nine years old, and worked at the Famous-Players studio in Fort Lee as a carpenter. He had been connected with the mechanical end of the theatrical business for the greater part of his life.

**THOMAS W. HINDLEY**, orchestra leader at the Empire Theatre, New York, died last week following a sudden attack of acute gastritis, which overcame him during a performance of "Declasse."

## LETTER LIST

**LADIES**  
Arnold, Luella  
Bell, Crystal  
Bergere, Billy  
Bassett, Belle  
Bly, Olive  
Brady, Lillian  
Beson, Mrs. Mae  
Brown, Grace  
Ballerini, Clara  
Colton, Jessie C.  
Cunningham, Evelyn  
Chipman Sisters  
Cornell, Frances  
Donovan, Kathleen  
Dunbar, Miss E.  
Dowling, May  
Durkin, Lillian  
Fowler, Alberta  
Fagan, Irene

Freedman, Mildred  
Galbraith, Marjorie  
Hendry, Dorothy  
Jackson, Gertrude  
Lapin, Eve  
Leavitt, Jeanette  
Lomah, Helen  
McCann, Cecil  
McNeill, Alvan  
LeRoy, Bessie  
Lorraine, Peggy  
Mason, Marie  
Merrill, Bessie  
Miller, Bobbie  
Morton, Elsie  
Marshall, Katherine  
Mackinnon, Mrs. J.  
Olmstead, Theresa  
Rose, Anna  
Riley, Marie

Bema, Georgianna  
Reid, Phyllis  
Stewart, Jean  
Shoemaker, Dorothy  
Van, Madeline  
West, Elsie  
White, Beneta  
West, Madge  
Whelan, Ada B.  
Weir, Mrs. Donn

**GENTS.**  
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Adler, Felix  
Bertrand, Frank  
Bertin, Jack  
Club Mates  
Clifford, Jack  
Cady, Fred  
Chandler, C. J.  
Dettman, Eddie  
Donnelly, John

Davidson, S. G.  
Earle, Clayton  
Emerson, Frank  
Esuno Bros.  
Farnum, Teddy  
Fletcher, Carl R.  
Goodill, Amos  
Gottlieb, Lew  
George, Jack  
Harding, Chas.  
Hill, Geo.  
Hillard, W. E.  
Jung Bros.  
Jamison, Harry  
Kolb, J. W.  
Levy & O'Connor  
Lightner, Claude  
Link, H. F.  
Lester, Chas.  
Levy & O'Connor  
Lender, W. E.  
McEnroe, Joe  
Mitchell, Grant  
Monley, Fred  
McCloud, W. L.

Marshall, G. O.  
Miller, Irvin  
Minnock, F. J.  
Monahan & Co.  
Miller, Jack  
Nevins & Gordon  
Penny, Jack  
Paterson, Geo.  
Rowland & Mehan  
Rose, Arthur J.  
Ray, Edw. M.  
Refo, Fred  
Seaman, E. F.  
Selbert, Roy  
St. Clair, W. C.  
Sanchelapaz, Frank  
Saxe, Templar  
Taylor, Jere  
Tinker, Frank  
Tymann, Brandon  
White, Edw. E.  
Wolf, Ray E.  
Wood, Arthur J.

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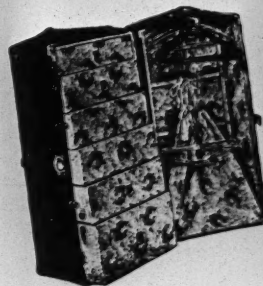
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